

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

VOL. XIX.-NO. 19.

NEW YORK, WEDNESDAY, NOVEMBER 6, 1889.

WHOLE NO. 507.



JENNY DICKERSON.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 507.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, NOVEMBER 6, 1889.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

JAMES G. HUNEKER.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERT, JR., 63 BRÜDERSTRASSE, LEIPZIG.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Teresina Tua.	Marchesi.
Ida Klein.	Lucca.	Henry Mason.
Bismarck.	Ivan E. Morawski.	P. S. Gilmore.
Christine Nilsson.	Clara Morris.	Neupert.
Scalchi.	Costanza Donita.	Hubert de Blanc.
Trebelli.	Carl Reinecke.	Dr. Louis Maas.
Maria Rose.	Rose Coglian.	Max Bruch.
Anna de Belloc.	Kate Claxton.	L. G. Gottschalk.
Stelka Gerster.	Fanny Davenport.	Antoine de Kontaki.
Nordica.	Julius Perotti.	S. B. Mills.
Josephine Yorke.	Adolph M. Foerster.	E. M. Bowman.
Emilie Ambre.	May Fielding.	Dr. Louis Maas.
Emma Thursby.	Thomas Martin.	Max Bruch.
Teresa Carreno.	Louis Gaertner.	W. H. Sherwood.
Kellogg, Clara L.-s.	Louis Gage Courtney.	Stagno.
Minnie Hank.	Richard Wagner.	Victor Nessler.
Matersa.	Theodore Thomas.	Salvini.
Albani.	Dr. Damrosch.	Bonicault.
Annie Louise Cary.	Campanini.	Lawrence Barrett.
Emily Winant.	Guadagnini.	E. A. MacDowell.
Lena Little.	Constantin Sternberg.	Edwin Booth.
Mario-Celli.	Dengremont.	Max Treumann.
Chatterton-Rohrer.	Galassi.	C. A. Cappa.
Mme. Fernandez.	Hans Balatka.	Montegriffo.
Lotta.	Arbuckle.	Mrs. Helen Ames.
Minnie Palmer.	Liberati.	Marie Litta.
Donaldi.	Johann Strauss.	Emil Scaria.
Marie Louise Dotti.	Anton Rubinstein.	Hermann Winkelmann.
Geisinger.	Del Puente.	Donisetti.
Fersch-Madi.-s.	Joseffy.	William W. Gilchrist.
Catherine Lewis.	Julia Rive-King.	Ferranti.
Zelle de Lussan.	Hope Glenn.	Johannes Brahms.
Blanche Roosevelt.	Louis Blumens.	Meyerbeer.
Sarah Bernhardt.	Frank Vander Stucken.	Moris Moszkowski.
Titus d'Ernesti.	Frederic Grant Gleason.	Anna Louise Tanner.
Anna Bulkeley-Hills.	Ferdinand von Hiller.	Filoteo Greco.
Charles M. Schmitz.	Robert Volkmann.	Wilhelm Junck.
Friedrich von Flotow.	Julius Rietz.	Fannie Hirsch.
Frans Lachuer.	Max Heigrich.	Michael Banner.
Heinrich Marschner.	E. A. Lefebre.	Dr. S. N. Penfield.
Frederick Laz.	Ovide Musin.	F. W. Riesberg.
Nestore Calvano.	Anton Udvardi.	Emil Mahr.
William Courtney.	Alcain Blum.	Otto Suto.
Josef Steudigl.	Joseph Koegel.	Carl Facile.
Lulu Velling.	Ethel Wakefield.	Belle Cole.
Mrs. Minnie Richards.	Carlyle Peterella.	Carl Millocker.
Florence Clinton-Suto.	Carl Reiter.	G. W. Hunt.
Caliza Lavallee.	George Gensdiner.	Georges Bizet.
Clarence Eddy.	Emil Liebling.	John A. Brookhoven.
Frans Abt.	Van Zandt.	Edgar H. Sherwood.
Fannie Bloomfield.	W. Edward Heimendahl.	Ponchelli.
S. E. Jacobsohn.	Mme. Clemeli.	Edith Edwards.
C. Mortimer Winke.	Albert M. Bagby.	Carrie Hua-King.
T. O. Von Prochnazka.	W. Waugh Lander.	Pauline L. Allemand.
Edvard Grieg.	Mrs. W. Waugh Lander.	Verdi.
Adolf Henselt.	Mendelssohn.	Hummel Monument.
Eugene D. Albert.	Hans von Bülow.	Hector Berlioz Monument.
Lilli Lehmann.	Clara Schumann.	Haydn Monument.
William Candiani.	Jochim.	Johann Svendsen.
Frans Kneisel.	Samuel S. Sanford.	Anton Dvorak.
Leandro Campanari.	Samuel S. Sanford.	Saint-Saens.
Frans Rummel.	Christine Dossert.	Pablo de Sarasate.
Blanche Stone Barton.	Dora Henningsen.	Jules Jordan.
Amy Sherwin.	A. A. Stanley.	Albert R. Parsons.
Thomas Ryan.	Ernst Catenhusen.	Theresa Herbert-Foerster.
Achille Ermani.	Heinrich Hofmann.	Bertha Pierson.
King Ludwig I I.	Charles Frael.	Carlos Sobrinho.
Jos. Brambach.	Emil Sauer.	George M. Nowell.
Henry Schradieck.	Jesse Bartlett Davis.	William Mason.
John F. Luther.	Dany Burmeister-Peterson.	Pasdeloup.
Wilhelm Gericks.	Willis Nowell.	Anton Lankow.
Frank Taft.	August Hyllested.	Maud Powell.
C. M. Von Weber.	Gustav Hinrichs.	Max Alvary.
Edward Fisher.	Xaver Schwarzenka.	Josef Hofmann.
Kate Rolfe.	Heinrich Boettel.	Händel.
Charles Rehm.	W. E. Haslam.	Fritz Kreisler.
Harold Randolph.	Carl E. Martin.	Marianne Brandt.
Minnie V. Vanderveer.	Jennie Dutton.	Gustav A. Kerker.
Dele Aus der Ohe.	Walter J. Hall.	Henry Dusenti.
Karl Klindworth.	Conrad Ansoorge.	Emma Tsch.
Edwin Klahre.	Car Baermann.	Fritz Giese.
Helen D. Campbell.	Emil Steger.	Anton Seidl.
Alfredo Barilli.	Paul Kalisch.	Max Leckner.
Wm. R. Chapman.	Louis Svecenski.	Max Spicker.
Otto Roth.	Henry Holden Huss.	Judith Graves.
Anna Carpenter.	Neally Stevens.	Hermann Ebeling.
W. L. Blumenschein.	Dyas Flanagan.	Anton Bruckner.
Leonard Labatt.	A Victor Benham.	Mary Howe.
Albert Vezino.	Mr. and Mrs. Carl Hild.	Attalie Claire.
Josef Rheinberger.	Anthony Stankowich.	Mr. and Mrs. Lawton.
Max Bendix.	Moris Kestel.	Madge Wickham.
Helene von Doenhoff.	Victor Herbert.	Richard Burneister.
Adolf Jensen.	Martin Roeder.	W. J. Lavin.
Hans Richter.	Jochim Raff.	Niles W. Gade.
Margaret Reid.	Felix Mottl.	Hermann Levi.
Em I Fischer.	Augusta Ohlström.	Edward Chadfield.
	Mamie Kunkel.	James H. Howe.

THIS number of THE MUSICAL COURIER has been delayed somewhat on account of the State election, which took place yesterday and which was a State holiday.

LAST Thursday Mayor Grant signed the ordinance passed by the Board of Aldermen prohibiting the playing of music by street bands or organ grinders in the streets, and if His Honor the Mayor does nothing else during his beneficent administration this act alone will signalize the wisdom of his judgment.

ANTON RUBINSTEIN'S new concerto for piano with orchestra has just been published by Barthold Senff, of Leipzig. The work has not the form of his former concertos, but a much freer one, somewhat on the plan of that of Weber's "Concertstück" in F minor. The three movements in A flat, E flat and A flat run into each other; they are broadly melodious and effective, and show, like most everything that Rubinstein has written in this line, a noble inventive faculty and powerful phantasy. Who will be the first one to play this concerto in the United States?

THE sum of 11,000 marks has so far been subscribed by the citizens of Leipzig for the Richard Wagner monument they want to erect to their most illustrious townsman. The bust of Wagner is being modeled by the well-known sculptor Schaper, and it is said that he is near finishing his task. The monument is to be placed in front of the "old theatre" which was the scene of the master's first triumphs, and on the spot on which it will be erected stood formerly the "Frankfurt gate," of which Wagner's grandfather was custodian and where Wagner's father was born. It is also quite near to the place entitled "Am Brühl," where Wagner was born.

THE "Mainzer Tageblatt" says, but we are inclined to think it a canard, that Wagner's only son Siegfried is soon to begin a thorough course of musical studies at the Raff Conservatory at Frankfurt-on-the-Main, to enable him at some future period to take the artistic management of the Bayreuth festival performances into his own hands. The idea, of course, is correct enough, but we don't see how he can accomplish anything, as it is a well-known fact that young Wagner is not gifted with musical talent. Anton Seidl, who at one time was intrusted with the unenviable task of giving Siegfried piano lessons, told us repeatedly that Siegfried was unmusical to a degree, and that Wagner himself had requested him (Seidl) to desist from the vain effort of making a decent musician out of the boy.

NOTHING could be a more fitting close to the series of grand testimonial concerts tendered to Mr. Theodore Thomas in the various cities of the United States than the concert to be given this evening at the Metropolitan Opera House.

It is peculiarly apropos, for New York has been the very battleground of Mr. Thomas' long and assiduous warfare in the cause of good music, and we think this testimonial is a fitting way in which the citizens of this city can express their gratitude in a substantial way to the living Nestor of American conductors. There will be a request program, and Mr. Rafael Joseffy, who has kindly volunteered his services, will play the Schumann concerto.

Mr. Thomas will doubtless receive a great ovation.

WE understand from Mr. John D. Elwell that it is the intention of Mr. Theodore Thomas to devote one whole program of the Brooklyn Philharmonic concerts to the works of American composers, a step that is well worthy of commendation, and also one that, if emulated by all the principal conductors of orchestras throughout the length and breadth of the land, could not but be productive of good and lasting results. It would spur our native talent on, for then they would be sure some time of a hearing, and that in itself would be provocative of something. Our Philharmonic, for example, would gain greatly in variety if it departed once in a while from the beaten track of dreary classicism. Mr. Paul Tidden, the young Brooklyn pianist, will probably play a piano concerto at the concert in question, by, of course, an American.

ONE of the members of the Boston Symphony Orchestra and one of the best musicians of the Hub writes to THE MUSICAL COURIER about Conductor Arthur Nikisch as follows: "I do not know whether during your stay in Europe you had an occasion to be-

come acquainted with our new conductor, and I therefore take this chance to tell you that he is a most charming man, who would soon become as sympathetic to you as he has become to all of us. He is most extraordinarily beloved by the orchestra, and to all appearance will ever remain so. As for his merits as an artist, it would seem superfluous to add my judgment to those of others, as you no doubt have been sufficiently informed on this subject, and as you, moreover, will soon have a chance to judge for yourself. We have, indeed, not less rehearsals than heretofore, but we are from week to week more interested in studying under Nikisch, and to note how differently he interprets compositions from what we have hitherto been accustomed to perform them. What he has so far done evinces unquestionably that he is an artist of most pronounced individuality."

d'ALBERT ON LAMBERT.

THE New York "World" in September published an interview with Alexander Lambert in which Lambert was made to say, among other things, that "d'Albert, though he has grown somewhat careless in his playing," &c., a phrase which was republished by us and subsequently reached the eyes of Eugen d'Albert. In the same "World" interview Lambert made it appear that he was on an intimate footing with many of the most renowned European composers. Knowing that his claims were mere pretensions, we commented upon the "World" article ironically, and we reprinted his above remarks about d'Albert literally, and subsequently republished two letters addressed by Moszkowski and d'Albert to Hermann Wolff, in Berlin, in which both of these artists contradicted Lambert's asseverations.

Lambert then retorted in a weekly paper, stating over his signature that our criticisms of his playing and our attitude toward him were dictated by advertising patronage, and that when he did not advertise in these columns the following notice appeared:

Mr. Alexander Lambert, the pyrotechnist piano abuser, &c.

Whereas while he did advertise "critics of THE MUSICAL COURIER" (mark his phrase) said:

The piano playing of Mr. Alexander Lambert, of New York, gave the greatest pleasure, and there was general regret that the soloist had such a short program. The salient characteristics of Mr. Lambert's playing are a superb technique, a clear and silvery touch, full of color, as the occasion requires, and a delicacy of delivery that is very fascinating, &c.

Knowing that it was an utter impossibility for THE MUSICAL COURIER ever to have expressed such an opinion—an opinion diametrically contrary to all the criticisms ever published in these columns and antagonistic to our well digested judgment of Lambert's harsh and coarse and unpoetical playing—we asked him in last week's MUSICAL COURIER to give us the date of the above criticism, attributed, by implication, to this paper.

Lambert did not reply, but we shall take the trouble to do so for him. Lambert knew at the time of the charge that the criticism never appeared in these columns. For that reason he was careful to say (mark his phrase) that the criticism was written by "critics of THE MUSICAL COURIER." In looking over the criticism it will also be observed that it refers to Lambert, "of New York," and consequently must have been written in another city, and was written in another city and never appeared in this paper, and was written by someone not connected with THE MUSICAL COURIER.

The whole structure of Lambert's was an outrageous, infamous and contemptible trick to make it appear that THE MUSICAL COURIER was influenced by advertising in its criticism of music and musicians, and was intended to damage this paper in the estimation of the musical world.

It is in harmony with Lambert's method to supersede the truth with pretensions based upon his scheme to advance his interest by the most diaphanous advertising methods. But how beautifully such individuals fall into the consommé is shown in the following letter just received at this office:

d'Albert to Floersheim.

The following letter addressed by Mr. Eugen d'Albert to our Mr. Floersheim is given in the vernacular and also translated:

VEREHRTER HERR—Ich muss Sie freundlichst bitten, die höchst wider-sinnigen und unwarhen Bemerkungen des Herrn Lambert in Ihrer Zeitung zu widerrufen. Erstens ist dieser Herr durchaus kein intimer Freund von mir, sondern ich kenne ihn sehr oberflächlich und dann braucht er sich durchaus nicht zu genieren, seine Meinung über mich offen und ehrlich auszusprechen—dass dieselbe eine ungünstige ist, wunder mich nicht. Mit bester Empfehlung, Ihrerebener, EUGEN D'ALBERT.

z. Z., GÖRLITZ, 21 October, 1889.

[Translation.]

RESPECTED SIR—I must kindly request you to contradict in your paper the most nonsensical and untrue remarks of Mr. Lambert. First of all this gentleman is by no means an intimate friend of mine, and I know him only very superficially, and then he does not need to hesitate at all to pro-

nounce his opinion about me openly and honestly. That the same is an unfavorable one does not astonish me.

With best regards, yours truly, EUGEN D'ALBERT.
GÖRLITZ, October 21, 1889.

The fact is that Lambert does not know these renowned people at all, except in the sense of a mere knowledge that they are public characters, and can, as such, be approached to a degree by 10,000 or more pianists. "Doctor" Eberhard on a European trip could, no doubt, get into the presence of d'Albert, or Tschaiowsky, or Brahms, or Sgambati or any great musician, provided he could reach him, by simply sending his card. The probability is that either of these gentlemen after reading it would say: "Ah! director of a musical college in New York. Umph! I'll take a look at the animal," and the circus act would be introduced.

The director would return to New York, be interviewed by the "World," or the "Telegram," or the "Bladder," and would say to himself: "Great scheme! I'll tell them all about these great men; how they received me; the intimacy that spontaneously grew up between us; the opinion they expressed of my æsthetic views and how much they had heard of my work and that of my institution in America. Great advertising scheme! Two beers for the reporter; all right."

That is the fundamental method of such men as Lambert and his ilk. Is it a wonder that the true, sensitive artist, when he reads such interviews (carefully mailed to him by the interviewed), is shocked at the coarseness and brutality and falsehood contained in them? Is he not justified, if he has never visited this land, in considering it a home of uneducated and low bred persons, either semi-civilized or beyond the limits of the moral horizon.

The logic of events brings schemes of this kind to their deserving level if time be given to the offenders and sufficient opportunity to ply their vocations, all of which reminds us of an article published in THE MUSICAL COURIER of June 20, 1888, taken from "Town Topics" of the previous week:

About the clearest case of double dealing and ingratitude I have heard of in some time is developed in Director Alexander Lambert's conduct of his New York College of Music, of which the late Algernon S. Sullivan was the honorary president. Shortly after the death of Mr. Sullivan a Mr. Alexander, who was the director and owner of the institution, desired to dispose of his interest, and Mr. Alexander Lambert, a good pianist of the second grade, who was a teacher in the school, was anxious to secure control of the property. Accordingly he went to Mr. Hugo Sohmer, whose pianos had been used in the school for years, and asked his financial assistance, desiring him to buy Mr. Alexander's interest and put him, Mr. Lambert, in charge. Mr. Sohmer did not desire to embark in the seminary business himself, but out of sheer kindness of heart, and without any stipulation or agreement that his pianos were to be continued in use at the school, he indorsed Mr. Lambert's notes for \$3,000, and the latter became the director of a college of music, a position of dignity calculated to enhance his reputation as an artist as well as to advance his pecuniary interests, Mr. Sohmer taking a chattel mortgage on the fixtures, good will and the rest as a matter only of financial protection. Immediately Mr. Lambert found his footing sure in his new place, he repaid his benefactor by throwing out his pianos and putting another maker's in instead.

It is true that Mr. Lambert is in the employ of these manufacturers, but it would seem that if he had desired to introduce their piano in the school his proper course would have been to get their notes if he could. To apply to a rival manufacturer for the favor and use his generosity as a tool puts both the active agent in the matter and the passive profitters by it in a decidedly shady light before the public for sharp practice upon a competitor who is the embodiment of honorable and fair dealing. It raises another question of interest, to wit: Is a man so totally regardless of a friendly and business obligation an appropriate person to be the figurehead of an institution with so high sounding a title? Mr. Lambert, by the way is also entitled to the distinction of being the person who created the breach between Casimir Hoffman and Mr. Abbey.

And these are the men who, in conjunction with certain so-called journalists whose time is devoted to the publication of a weekly conglomeration of reprints, interlarded with specimen items showing their ignorance of music, are at work endeavoring to shape the musical culture of this metropolis! The whole subject offers material for an opera bouffe.

QUITE in accord with his retired life was the demise of Adolf Henselt, the once famous pianist and composer. Since 1838 he has resided in St. Petersburg, seldom appearing in public, but we have the testimony of Schumann, Mendelssohn and Hiller that he was a great, a very great pianist, but his extreme nervousness, which was almost morbid, prevented him from ever doing ample justice to his pianistic genius. Born in 1814, near Nuremberg, Henselt began studying when a mere child, and soon developed into a virtuoso of the first rank. His studies, op. 2 and 5, will always be indispensable to the pianist, for, though full of reflected Chopinisms, they are replete with grace, delicacy, poetry and interesting technical problems. His concerto, which somebody or other aptly denominated an "étude in three movements," is a great favorite with pianists, as it is not lacking in color and fire and is tremendously difficult. Henselt developed Chopin's original idea of chord extensions to an abnormal degree, all of his compositions readily showing this. As

a pianist Henselt was noted for his magnificent tone and technic and intense musical feeling, but, alas, so great was his repugnance to being heard that most of the testimony that comes to us was procured surreptitiously by listeners at the keyhole of his room while he played.



THE RACONTEUR.

WELL, after a hard tug and numerous delays, Mayor Grant has at last signed the ordinance banishing (I hope for ever) from our streets the peace disturbing organ grinder with his "monk," dot leetle Scherman band, with its hideous harmonies, and the curbstome virtuoso, i. e., the piano organ man, who, merely by the aid of a crank, produced technical wonders. (I have often heard *glissandos* in chromatic double notes that would have driven Rosenthal green with envy, so smoothly were they executed.)

But the Italian and German musicians are dying hard and several arrests have been made. Naturally it is a serious matter to some of these itinerant musicians; but as they spend but little money in this country, do not become naturalized, and hoard every penny so that they can return to their own birthplace, they deserve but little sympathy. They ruin public taste with their execrable noise, and it is mock sentiment to bewail their going.

The Sunday "Sun" contained a sadly interesting account of a poor "Dago" who had fled the "lex talionis" in this city to the more congenial shores of Spain (i. e., New Jersey). It is worth reproducing:

THE MONKEY WAS DEAD.

The "Dead March in Saul" is not a cheerful air, and when an Italian musician ground it dolefully out of his organ in Rutherford, N. J., yesterday, the people around were respectful but not particularly liberal. They did not at first demand that the monkey which, as they all saw, was strapped to his back, should be liberated, because they supposed that the animal's funny antics would ill assort with the dreary notes that were filling the air with sadness. But when the tune was finished the Italian, instead of allowing his friend and servant to reap the harvest that he had sown, went about with his own ragged hat and collected 7 cents. The sum was not large, so the itinerant player resolved to tap the generosity of his auditors a second time. He tapped it in the old empty place, and once more the dismal "Dead March" fell upon unappreciative ears. It was too much for the Rutherford people.

"Play 'Yankee Doodle,'" cried one man. "Let up on the moose and give the monkey a chance," said a lad who works in a saw mill in Passaic and attends a night school at home. "Give de monk a chance, you say?" shrieked the Italian in anger and grief, as he balanced the organ upon its pole and unstrapped his gaudily dressed companion from his shoulders. "De poor monk has had his last chance. He dance no more, he smile no more, and he gather money never again," and he laid the body of his dead monkey on the ground before the astonished crowd and dashed the tears from his eyes.

His story was soon told. He thought that, if the edict just issued prohibited him from playing his instrument in New York, his music might still have charms to soothe the savage breasts in Newark. He went there, but he found that his countrymen in his own line of business had taken possession of the city. He was not wanted there, so he wandered along the banks of the Passaic River, tuning up his organ and letting his monkey beg here and there, without achieving such results as would justify him in sleeping in a wayside inn, until night found him somewhere between Belleville and Rutherford. He tried to seek shelter in a barn, but a savage dog drove him away, and he lay down in the woods. He had no rug, and though the night was not really cold, a monkey requires a very high temperature. The poor little creature's scarlet coat and cap failed to keep it sufficiently warm. It shivered and moaned all night, and about dawn it died.

The sympathetic crowd gave its owner sufficient money to bury it; but a monkey's interment does not cost much, and he probably had a balance to drink to its memory when he reached Paterson.

If Mr. Stanton really does sink the orchestra of the Metropolitan Opera House out of view, à la Bayreuth, there will be a grand kick among the musicians, for we will all miss Anton's locks, not to speak of the new concertmaster's handsome eyes, and, worst of all, "Sammy," Sammy Bernstein's alert movements and cat-like grace when he gives a spring on his tympani. No, I fear the innovation will not meet popular favor.

The Sunday "Herald" for the first time published something decent in the way of music in its last issue. It was a mere trifle, but it was a trifle by Massenet, and was worth a wilderness of compositions by some of the queer composers who figure in Sunday editions. By the way, both the "Sun"

and "Herald" called him *Sarasate* instead of *Sarasate*, and the cut in the "Herald" was ghastly. D'Albert will probably sue the paper for libel on his arrival, for he looks positively seasick.

This from the Boston "Transcript": "Mrs. Partington has come to earth again in the person of a good old lady out in one of the suburbs, who prides herself upon keeping track of all that is going on. The other day, chatting at the table with a young gentleman who is a frequent visitor of the family, she asked: 'Well, Mr. Bouttown, have you got your Sympathy tickets this year?' 'My what?' 'Why, your Sympathy concert tickets!' 'Oh, no! I didn't get any this year. Mrs. Wayoff.' 'Goodness!' exclaimed the old lady, 'I hope you didn't lose money in Atkinson!'

Maryland has a prodigy mill working day and night, and its latest is a little boy named Guy Hoppe (his father is not a brewer) and he plays the cornet. He is only six years of age, does not use tobacco or liquor, malt or spirituous, is a church member and never heard of Levy. He will probably play the F minor Henselt concerto under the bat-on of Mr. Orsecar Hammock at one of the "Sympathy" concerts in Baltimore.

I hope the report that Patti has become an artificial blonde is not true. It would be literally gilding the lily of song if it were so; but then she has begun another cycle of "farewell" concerts, and may be renovating herself generally for the tournée. Ah, me, that such things must be, or if Nicolini would only publish his *vie intime*, what a tale of bloom of youth, ammoniaphones, oyster 'patties,' notes, bank and otherwise, the volume would contain. But he dare not do it, for be it said, *entre nous, il est sous la pantoufle*.

I see that the name of John Field has been presented by Ben. Harrison for the postmastership of Philadelphia. I always admired John's nocturnes and concerto, but I never viewed him in a political light before—besides I really didn't think he was so old.

Two ladies were sitting by an open window while the choir was practicing in a neighboring church. "How loudly they sing to-night!" said one. "Yes," returned the other, thinking of the crickets in the grass, "and it is said they do it with their hind legs."

I heard Ed. Rice's overture to the "Seven Ages" the other night. It is a clever piece of mosaic.

The following seems to be the latest "thing one would rather have left unsaid." A pianist recently spent the evening at the house of a lady. The company was agreeable and he stayed somewhat late. As he rose to take his departure, the lady said, "Pray don't go yet, Mr. Jones, I want you to play something for me." "Oh, you must excuse me to-night; it is very late, and I should disturb the neighbors." "Never mind the neighbors," answered the young lady, quickly, "they poisoned our dog yesterday."

To "Anxious Reader" who writes me whether it is true that Joshua Gregg, the Fourteenth-st. furniture man, is going to stock his place with pianos and have one outside constantly being played on, I can safely say I don't know, but I do know there is absolutely no truth in the report that Mr. Gregg is negotiating with Alex. Lambert to give open air recitals every day. It is purely an invention (the report, not Alex.) I mean.

Victor Herbert, the Irish-Teutonic 'cello virtuoso, composer and best of fellows generally, did not publish his new song "Ach, mein Sohn," for the simple reason that it was a girl (ah, ma fille). Congratulations from the "Raconteur" to his amiable and artistic spouse, Therese Herbert-Foerster, and to himself, and many happy returns of the day.

Mr. Buckstone, the English actor, always asked the opinion of the orchestra concerning a play which he was going to produce. If it were a comedy and the orchestra were heard to laugh, Mr. Buckstone always said: "This is all right; the orchestra see it and hear it for the first time, and it is all right." Or if the cornet player raised himself from his seat to stand and look at a pathetic scene, Buckstone would turn round and say: "Ah! that is all right; the pit will like that." I remember a certain leader of the orchestra once listening to a poetical play, and the author for a moment forgot his dignity and asked him, "What do you think of that?" The leader of the orchestra was a timid little man, frightened to death of the author, and he turned round suddenly and said: "Oh! it is better than Shakespeare!"

Sarasate and d'Albert sailed last Saturday on the Ems for our shores. The "Joseffy of the fiddle" will get a warm reception when he plays here, for he is *sui generis*, and as in-

dividuality becomes rarer and rarer every day in music (for which the colorless conservatory system of teaching is to blame) Sarasate is all the more welcome.

And speaking of warm welcomes, everybody should go to the Metropolitan Opera House to-night and give the "old man," as Mr. Thomas is irreverently but affectionately called, a rousing reception. Joseffy plays, too.

First Drum—Did they beat you out of a living?
Second Drum—No; they beat a living out of me.

In some recollections of Jefferson recently published the following, told by the genial "Joe" himself, is capital indeed. After describing a new theatre he concludes by saying: "There were two private boxes, with little white and gold balustrades and turkey red curtains, and over each box a portrait of Beethoven and Händel—upon unfriendly terms, glaring at each other. The dome was pale blue, with pink and white clouds, on which reposed four ungraceful ballet girls representing the seasons, and apparently dropping flowers, snow and grapes into the pit. Over each season there floated four fat little cherubim in various stages of spinal curvature. My father, being a scenic artist himself, was naturally disposed to be critical, and when the painter asked his opinion of the dome he replied: 'Well, since you ask me, don't you think that your angels are a little stiff in their attitudes?' 'No, sir; not for angels. When I deal with mythological subjects I never put my figures in natural attitudes; it would be inharmonious. A natural angel would be out of keeping with the rest of the work.' To which my father replied that it was quite likely that such would be the case. 'But why have you made Händel and Beethoven frown at each other? They are not mythological subjects.' 'No, no,' said the painter; 'but they are musicians, you know, and great musicians always quarrel, eh? Ha, ha!'"

Alas, the latter is too true.

The heavy work of the season begins next Friday and Saturday with the Oratorio Society and Liszt's "Christus."

And now for a parting shot. Don't you think that when musicians need a tuning fork for their instruments they should take a pitchfork? It ought to be just the thing.

Auf Wiedersehen.

In his criticism of the Otto Hegner concert, in Boston, Mr. Philip Hale says, in the Boston "Home Journal": "The concert would have been shorter had the number assigned to the Mendelssohn Club been omitted." Mr. Hale has probably never yet heard our "ole fren" Ryan toot one of his "clarinet" solos, and until he has heard that exquisite reminiscence of Jericho's days his cup of happiness will not be filled. Mr. Abbey's combination of Otto Hegner and the Mendelssohn Club gives a kind of *chiaroscuro* to his company, the musical lights generally getting dim or going out when the Mendelssohns begin to perform.

The storm that was so threateningly brewing 'twixt Manager Amberg and tenor Streitmahn has happily subsided. Mr. Amberg remitted the fine he had imposed on the tenor, and Streitmahn is preparing for "Mignon," in which he will sing with Donita. "All's well that ends well!"

—Mr. Edmund C. Stanton is the president this year of the Composers' Club, which is now a thriving institution.

—Otto Hegner, the little Swiss virtuoso, made his second appearance yesterday afternoon at the Broadway Theatre, but too late for critical mention in THE MUSICAL COURIER.

—Last Friday afternoon Mrs. Dory Burmeister-Petersen gave a very successful piano recital at the Peabody Institute, Baltimore. Mrs. Burmeister played selections from Schubert, Tausig, Schumann and Liszt.

—The first concert of the New York Philharmonic Club this season will be given at Chickering Hall on Tuesday evening, November 26. The soloists will be Mrs. Charles Tylor Dutton, soprano; Miss May E. Smith, flutist, and Mr. Richard Hoffman, pianist. The instrumental selections will be Brahms' trio, op. 101, for piano, violin and violoncello; Beethoven's sonata, op. 47, violin and piano, and the Bach concerto, No. 4, violin and two flutes, with accompaniment of two violins, viola, violoncello and bass. The club has secured the following new works for this season: A sextet by Gouvy and one by C. Kurth; a new trio for piano, violin and violoncello by the Boston composer, Arthur Foote; an andante and allegro for flute, op. 98, by Heinrich Hofmann, written for and dedicated to Mr. Eugene Weiner. Other works have been promised by Philip Scharwenka, Moszkowski and Nicodé.

PERSONALS.

MISS JENNIE DICKERSON.—Miss Jennie Dickerson was born near Newburgh, N. Y., and received her musical education from Mr. Ernani and Mrs. Murio-Celli, of New York city. When only seventeen she occupied one of the first church positions in New York city, and also sang in concerts throughout the United States and Canada with much success. In 1884 Miss Dickerson went to England, provided with letters of introduction to prominent musical and society people. On several occasions she sang under the patronage of the Prince and Princess of Wales and other members of the royal family, as well as some of the most distinguished musical and literary people of London. It was Miss Dickerson's good fortune to attract the attention of the noted impresario Carl Rosa, who made her an offer to sing in his world renowned opera company as leading contralto, which position she has held for the past four seasons, appearing in all the principal contralto rôles in Mr. Rosa's extensive repertory, with unqualified success. Miss Dickerson arrived here only a few weeks ago, and was at once engaged by Mr. Gilmore as one of his leading vocal artists, to accompany him on his extensive trip through the country.

MISS HELEN O'REILLY'S DÉBUT (HELEN DE RIDEAU).—The début is announced of Miss Helen O'Reilly, of Ottawa, Canada, at Portogruaro, Italy, on October 5, in Italian opera. She was accompanied from Milan, at the suggestion of Nordica, by Mrs. Sangiovani, her teacher's wife, and one of the Italian papers in referring to her states: "Miss de Rideau made her début, and met with overwhelming success. She has a beautiful, sympathetic voice; is endowed with refinement and much musical ability, and followed her part in a perfectly artistic manner, her clear, pure voice ringing out and showing her good training and exquisite taste. She has good dramatic power and was loudly applauded, and at each appearance gained more and more the admiration of the public." We have always regarded Miss O'Reilly as a singer of great promise, and are pleased to have our opinion indorsed by the success she has attained.

EDMUND NEUPERT'S REMAINS.—The remains of the piano virtuoso and composer Edmund Neupert were sent last Saturday on the steamship Island to be buried in Mr. Neupert's native city, Christiania, Norway. Mr. Neupert's son, Robert Isidor, accompanied them.

SAINT-SAËNS.—Saint-Saëns is living quietly at Malaga and hard at work upon his new opera, "Ascanio," which, it is now hoped, will be mounted at the Paris Grand Opéra next January. Mrs. Fignet-Gravière has been selected for the title rôle. No new native work has been produced at the Grand Opéra since "La Dame de Montoreau," early in 1888.

AN AMERICAN AT THE ANTIPODES.—Mrs. William Green, formerly Miss Vanderveer, of Brooklyn, and an excellent contralto, has recently sung with much success in Sydney, Australia.

MISS LAMPMANN'S RETURN.—Miss Annie M. Lampmann, after completing her musical studies under that excellent teacher, Mr. Martin Krause, at Leipzig, has returned to Canada and has settled as pianist and teacher at Ottawa. Just before leaving Germany she gave a concert of her own at Blüthner Hall, in Leipzig, when she played the following exacting program: Concerto in A minor, Grieg; sarabande and rondo, Bach; nocturne in B major, Chopin, and the Liszt arrangement of the Mendelssohn "Midsummer Night's Dream Wedding March." The Leipzig press unanimously praise Miss Lampmann's musical conception, her reliable technique and her good touch and tone.

GOUNOD TO GO TO ST. PETERSBURG.—The Russian journals announce that Gounod has declared his intention to go to the Russian capital in December next to conduct there three concerts the programs of which are to be made up entirely of the works of the great French composer. From St. Petersburg Gounod will go to Moscow, where he will also give two or three concerts.

WALDTEUFEL AT BERLIN.—Emile Waldteufel, the dance composer, between October 22 and 28 conducted at Berlin seven concerts of his own music.

D'ALBERT'S SUCCESS.—Eugen d'Albert, the celebrated pianist, who will be with us shortly, was the soloist at the first Philharmonic concert at Berlin, under Hans von Bülow's direction. He played the second Brahms piano concerto in B flat major and scored an immense success. In fact, the public did not stop applauding until D'Albert sat down and repeated the whole last movement of the concerto.

FAURE TO THE FORE AGAIN.—The once popular baritone Mr. Faure, who now seldom sings in public, appeared at the first Lamoureux concert in Paris a week ago last Sunday in company with Mr. Talazac, the Covent Garden tenor, and Miss Clotilde Kleeberg, the pianist.

STORY OF A SONG COMPOSER.—An amusing story is told in the London "Musical Standard" of a youthful composer of South Kensington who sent six songs to a London publisher and modestly asked £500 for the set. He regrets to find that music publishers nowadays are devoid of enterprise.

HOFMANN'S "EDITHA."—Heinrich Hofmann, of Berlin, one of the most fertile and gifted contemporaneous com-

posers, has just finished a new work for soli, chorus and orchestra entitled "Editha," which will shortly be published by Breitkopf & Härtel, of Leipzig.

GÖTZE IN BERLIN.—Emil Götze, the favorite tenor of the Cologne Opera House, is celebrating the restoration of his vocal organ by most splendid representations, and is meeting with tremendous success. He gave a concert of his own at the Berlin "Philharmonic" on last Saturday evening, when he was to sing an aria from Schumann's "Genoveva," the same master's "Provencalisches Lied," "Am stillen Hied," from Wagner's "Die Meistersinger," and a number of Lieder with piano accompaniment.

SCHUCH IS GENERAL MUSIK DIRECTOR.—The fact that the Prince Regent of Bavaria, Luitpold, saw fit to bestow the title of General Musik Director upon Court Conductor Levi, of Munich, has caused continual headache to Court Conductor Schuch, of Dresden, although he previously held the advantage of the title Hofrath (Court Councillor) over his Bavarian colleague. Now, however, the Hofrath may again rest easy, for His Majesty the King of Saxony, who has been for many years acknowledged a great admirer of Schuch's beautiful wife, has also nominated his court conductor, General Musik Director.

THE BELGIAN BARITONE BLAUWAERT.—The Belgian baritone and concert singer Blauwaert, who last summer sang "Gurnemanz" in "Parsifal," at Bayreuth, with great artistic success, will leave the concert room and will devote himself to the stage exclusively. He is now studying the parts of "Hans Sachs" and "Telramund" in German, and he is expected to sing them at the Vienna Court Opera House during the coming season.

FROM LONDON "FIGARO."—Miss Marie Marimon has started a class for singing in Paris, and intends retiring from the stage.

The eminent song composer Mr. Tosti was recently married in Italy to the well-known vocalist Miss Baldi, late of the Carl Rosa Opera Company.

Mr. Hollander, the well-known viola player, will shortly be married to Miss Alice Wilkes, one of his pupils at the Guildhall School of Music.

Berlioz's "Faust" will open the season of the Royal Choral Society at the Albert Hall next Wednesday, when Emma Albani will make her last appearance in London previous to her departure for America. Messrs. Iver McKay, Ben Grove and Henschel will sing, and Mr. Barnby will conduct.

The deaths are announced, at Pau, of Mrs. Loisa Puget, authoress of a large number of words for songs; of Mr. Lechat, a well-known composer of military band music; and, aged eighty-six, at Verona, of Luigi Spezia, the operatic vocalist.

The grave in which the remains of the late Carl Rosa were finally interred last week is inclosed in a mausoleum shaped like a small chapel and built on the lower plateau of the Lebanon circle at Highgate Cemetery. The tomb is of white stone, with four marble slabs on the sides, and the light is admitted through stained glass apertures. One of the slabs bears the inscription, "Born March 22, 1842; died April 30, 1889, aged forty-seven years," and besides the words "Lost to all but memory" is the quotation:

Not to be was that manhood
In which so much was achieved.

Here is a curious little item, this time from the Chicago "Indicator": "The prospectus of Mr. Constantin Sternberg's season is sent to us by Mr. Johannes Wolfram, who is manager for Mr. Sternberg this season. Mr. Wolfram's address is Canton, Ohio. Mr. Wolfram is a very zealous and efficient manager. Mr. Sternberg is thus referred to in the pamphlet: 'A pianist, a composer, a writer, a conductor, a teacher—prominent in each branch—in one word,

A musician by God's grace,

and a gentleman in the word's noblest meaning.' Which is a poetic way of saying that Mr. Sternberg is a clever artist and a good fellow."

DECCA AND EVEREST.—The Philadelphia "Times" tells the following story about Miss Mary Johnstone, who makes her début this evening with the Emma Juch Opera Company:

It was in Philadelphia that Miss Decca took that name. She had spent her childhood in Kentucky with her grandfather. After completing her education she went to Philadelphia to study vocal music with Professor Everest. She says: "When I entered the music room of my Philadelphia singing master one morning he said: 'I have written a song for you,' handing me a manuscript. 'Will you try it over?' 'Why,' I exclaimed, 'the first five notes spell a name—Decca.' My teacher laughed and said: 'Remember it and use it when you want a nom de théâtre.' The time came when I wanted it and that is why you see the name of Miss Marie Decca on the bill instead of Miss Mary Saunders Johnstone."

—A concert will be given at the Broadway Theatre Sunday evening next, under the direction of Nahàn Franko. He will be assisted by fifty musicians, including the New York French Horn Quartet, Miss Edith Edwards, soprano; Miss Maria Groebel, contralto, and Emile Coletti, baritone. The program will be made up principally of popular music, and will include several novelties.

HOME NEWS.

—Edmund J. Myer, tenor, and Miss Hamlen, contralto, will give a concert this evening at Hardman Hall.

—The third Sunday night concert given by Carl Venth and orchestra took place at Saengerbund Hall, Brooklyn, last Sunday night.

—The New York Scottish Society gave a reception to the Balmoral Choir, of Glasgow, last Saturday night at Steinway Hall.

—Mr. Jarvis' first piano recital this season will take place at the Academy of Fine Arts, in Philadelphia, on the evening of Saturday, November 16.

—The Zoellner Männerchor, of Brooklyn, under the conductorship of Arthur Claassen and assisted by an orchestra of forty, will give a concert next Sunday evening at the Amphion Academy, Brooklyn, with the following soloists: Ella Earle-Toedt, soprano; Max Neumann, baritone; A. Meyer, cello, and Hugo Trötschel, organist.

—That most enterprising and energetic manager, Gustav Amberg, last week bought Nilsson Hall, and he intends to change the historic old place into a concert garden in which visitors to his theatre and others could nightly enjoy a fair concert at a cheap price, somewhat on the plan, but, of course, on an artistically higher plane than those which are being given at the Atlantic Garden.

—The Oratorio Society of New York, Walter Damrosch conductor, will give its first concert at the Metropolitan Opera House next Friday afternoon, at 2 o'clock, public rehearsal, and on Saturday evening, at 8 o'clock. "Christus," oratorio for solo, chorus, orchestra and organ, by Franz Liszt, will be given with Miss Sophie Traubman, from the Metropolitan Opera House, soprano; Mr. Carl Alves, contralto; Mr. William H. Rieger, tenor; Mr. William Sparger, bass.

—The following program will be played at the Metropolitan Opera House on the occasion of the grand testimonial to Mr. Theodore Thomas. An orchestra of 150 and Mr. Rafael Joseffy have tendered their services:

Overture, "Rienzi".....	Wagner
Funeral March.....	Chopin-Thomas
"Invitation to the Dance".....	Weber-Berlioz
Concerto, A minor, op. 54.....	Schumann
Symphonic Poem, "Les Préludes".....	Liszt
Fugue, A minor.....	Bach
Variations.....	Brahms
Overture, "William Tell".....	Rossini

—The first rehearsal and concert of the Brooklyn Philharmonic Society takes place next Friday afternoon and Saturday evening, with the following program:

Overture, "Coriolan".....	Beethoven
Symphony No. 4.....	Beethoven
Recit. and aria, "Ruins of Athens".....	Wagner
"Faust" Overture.....	Wagner
"Siegfried" Idyl.....	Wagner
"Ride of the Valkyries".....	Wagner
"Wotan's Farewell".....	Wagner
Soloist.....	Emil Fischer

—Mr. William Carl plays the following program at his first organ recital next Saturday at the First Presbyterian Church, Newark, N. J.:

Passacaglia.....	Girolamo Frescobaldi
Adagio, with variations (MS. new).....	G. W. Morgan
Minuetto, B flat, Bk. IX.....	Filippo Capocci
Mr. Carl.....	
Recitation and aria, "Be thou faithful" ("St. Paul").....	Mendelssohn
Mr. Henry M. Mason.....	
Overture, "Oberon".....	C. M. von Weber
(Transcribed by Mr. S. P. Warren.).....	
Mr. Carl.....	

Prelude and fugue ("St. Ann's").....	J. S. Bach
Mr. Alfred J. McGrath.....	
Quintet, "From Thy love as a Father" ("Redemption").....	Gounod
Miss Nelson, Mrs. Taylor, Mrs. Canon, Mr. Mason, Mr. Stringer.....	
Finale, Organ Symphony II. (new).....	H. Matthison Hansen

—There was a matinee musicale given at the Utica Conservatory of Music, Louis Lombard director, last Saturday. The following was the program:

Nocturne, from "Ein Sommernachtsstraum".....	Mendelssohn
(Arranged for violin, piano and organ.).....	
Louis Lombard, C. A. van Loon, W. C. N. Rockwell.....	
Piano solo, "Carnaval".....	Schumann
May Merwin.....	
Sonata VI.....	Beethoven
(Arranged for violin and piano.).....	
Louis Lombard and Titus d'Ernesti.....	
Violin solo, "Reverie".....	Dancie
Sidney Nicholson.....	
Piano soli—Impromptu in F sharp major.....	Chopin
Caprice, "Will o' the Wisp".....	Prudent
Titus d'Ernesti.....	
"The Light from Heaven".....	Gounod
(Soprano with violin obligato, accompanied by string quartet and piano.).....	
Rena Shirlev and Sidney Nicholson.....	

—Emil Liebling gave a complimentary piano recital at Kimball Hall last Thursday evening before his class, their friends and the invited public. The program was the same Mr. Liebling played before the Ohio State Music Teachers' Association last summer, and for the performing of which he received such unanimous praise. He seemed at his best last evening, and played with the clearness and cleanness of execution, the taste and care and the same general artisticness of interpretations which always characterize his playing when he

is in his best mood for concert work. To particularize and make mention of the good points in his rendering of each number is unnecessary, since in all he was eminently satisfactory, and reiterated praise would be all that would be spoken. The selections played were: G minor sonata, Scarlatti-Tausig; "Courante," in G major, Händel-Smith; Reincke's gavotte, op. 123, No. 1; "Giga con Variazioni," Raff; Gernsheim's "Romance," op. 23; Schytte's Etude and Polonaise de Concert; Larghetto, from Henselt's concerto, op. 16; N. Rubinstein's "Album Leaf" and the Chopin fantasia, op. 49. Mrs. John Addison was the vocalist of the concert.—Chicago "Evening Journal."

—Mr. Fred. C. Smythe, organist of the Canadian College of Music, Toronto, and of St. Patrick's Church, Ottawa, gave an organ recital last Thursday evening. The Toronto "Week" writes as follows of Mr. Smythe:

Mr. Fred. C. Smythe, Mus. Bac., of Trinity College, Dublin, the leading organist of Belfast, Ireland, and accounted by the press only second in Ireland to Sir Robert Stewart, has been appointed to the directorate of the organ and orchestral departments in the recently organized Canadian College of Music in Ottawa. For sixteen years past Mr. Smythe has been devoted to the musical life of Belfast, and as organist and choirmaster of St. George's, and more recently of St. James', Episcopal churches, acquired a high reputation for the results attained by the choir under his charge. As conductor of the Belfast choir, of which Lord Londonderry, late Lord Lieutenant of Ireland, was president, he achieved some of his greatest successes in the production, with full orchestral effects, of many of the less widely known works of the classical masters. As conductor of the Royal Academy Choir he has been also most successful in the same direction, and Dr. Collier, the historian, president of the choir, bore flattering testimony at a meeting held in Clarence Place Hall, Belfast, for the purpose of making Mr. Smythe a farewell presentation, to his high artistic aims and his ability and success in pursuing and accomplishing them. The congregation of St. James' Church also united in making a presentation to Mr. Smythe, and to his wife, who is a charming vocalist. Mr. Smythe is about forty years of age, and Canada is fortunate in securing one who in the prime of his life will so earnestly devote himself here, as he has done in the past in Ireland, to the promotion of the highest musical art. Mr. Smythe will be heard shortly in Toronto at some organ recitals now being arranged.

Augusta Holmes' Life Story and Her Ode.

BY PARISIANA.

OUTSIDE of the great excitement of the French elections, the lion's share of the Paris public's interest has been absorbed by a woman. The name of this woman is Augusta Holmes, poetess and composer—beauty, also, though somewhat on the wane now.

Musical composers who have never had so splendid an opportunity for distinguishing themselves as the one vouchsafed to their feminine rival, and whose works lie unproductive, because the French Government can no longer afford to subsidize a Théâtre Lyrique—as in the old times when Gounod made his reputation—complain bitterly that \$60,000 have been expended in bringing out "L'Ode Patriotique"—300,000 frs., which would have kept an opera house going for a twelve-month. They ignore the necessity which there is for governments, as well as persons, to run at certain times into extravagances, which would be culpable in them at others. *Exposition oblige!* It was decided months ago that a grand musical entertainment should be held in connection with the exposition and that money should not be stinted in getting it up. A competition was opened and French composers were invited to send in scores. They did so; but when the jury came to examine the works of the various candidates, they were all found to be utterly worthless or of hopeless mediocrity. Then it was that Augusta Holmes threw herself into the breach. She had her idea and began to carry it out. She wrote a *scenario* and sent it to the all-powerful Alphand. He was enchanted with it. An ode written to the glory of the republic was just the thing to fetch the masses. The music was composed and the orchestration of it completed in a few weeks. Augusta was not the woman to let the grass grow under her feet; the opportunity was hers, let her profit by it. Mr. Alphand obtained a subvention of \$60,000—a pretty penny—and he spent it all in scene painting, dresses, electric lighting, decorations and the engagement of 1,200 chariots. The representations were to be held gratis, so there was no thought of repayment in the matter. The whole thing was to be a generous, unheard of piece of official liberality.

Fortunately there was a building ready prepared for the purpose—the Palais des Champs Elysées, where the mayors had dined so short a time before, and where, as you may remember, the exposition of 1867 was held. This palace is not the best possible for hearing music in, mind you, but that could really not be helped—or it was quite a secondary consideration—the great thing being to accommodate some twenty thousand and odd persons under one roof. If the large majority were too far off to see or hear much, what did that matter?

Everything was to be large in connection with the ode—the stage bigger than any ever built, the choruses and instrumentalists more numerous, and the single solo part sung by the tallest contralto with the loudest voice known—qualities found to be allied in the person of Miss Mathilde Romi, six feet in her stockings, and warranted to make more noise than any other female in the artistic ranks of Europe. Though they might go to the expense and trouble of hunting up a "fine gal" of this kind to personify the republic, it was not to be expected that they could be as particular about each member of

the choral ranks, so that the tricolor goddess looked like a giant among pigmies.

The furore for "making big," which devours people nowadays, has one curious result—it dwarfs humanity. What a little fellow Mr. Eiffel looks beside his wonderful tower, yet he is by no means a bad specimen of a man and a brother, and Mr. Alphand, as he stood in the official box and gave the signal for the orchestra to attack the overture of "L'Ode Triomphale," had no more dignity about him than General Tom Thumb. When, at the conclusion of the representation, carried away by the excitement of the moment, he embraced Miss Augusta Holmes, kissing her on the two cheeks—"How very French!" of course, we cold blooded foreigners exclaimed—the effect was that of a couple of children—a buxom girl, it is true, and a gray bearded boy.

"Making big," too, has another inconvenience. It leads to the agglomeration of masses, and whereas it may be relatively easy to marshal three or four thousand individuals, directly you come to multiply that number four or five times, the difficulties are increased tenfold. Therefore, when we found ourselves at the doors of the Palais des Champs Elysées the other night, we had to stand a good half hour in the *garees*, which did not improve our tempers, and inside the ushers looked like men distraught—utterly incapable of directing us the way we should go. However, we managed to find seats at last, but whether we should ever have succeeded in getting out again alive, if the accidentally catching fire of one of the huge wooden chandeliers had caused a worse panic than it did, I do not know. For my own part, surrounded, hemmed in by thousands of other spectators, I felt for a moment very uncomfortable, as I reflected on the trouble we had to get in when we were cool and collected, and how infinitely more difficult—nay, well nigh impossible—it would be to effect a decent and hurried retreat under the circumstances. Fortunately, we were not forced into attempting anything so perilous, the firemen succeeding in pulling down the chandelier and extinguishing the flames in the course of a somewhat bad quarter of an hour. What must have been Miss Holmes' feelings during that time? To have arrived at the height of her ambition, to have 22,000 persons impatiently waiting to applaud her work, and then to see the whole representation—to say nothing of the lives of the guests—put in jeopardy by an ill-regulated electric current!

All is well that ends well, and Augusta Holmes, it is said, is to be rewarded with the ribbon of the Legion of Honor.

I daresay the reader has already asked himself of what nationality is this Augusta Holmes—this probable *chevalière*. Well, it is whispered that she is French on her father's side, though poor old Captain Holmes was as unmistakably Irish as his wife. And let it not be imagined that I am scandal-mongering; Augusta herself is proud of an undeniable likeness to Alfred de Vigny. Anyhow, she is a thorough Frenchwoman at heart, and has enrolled herself of late in the camp of the ardent patriots, though we all mind the time well when, an enthusiast of Wagner, she was strongly suspected of Teutonic sympathies.

In writing about a woman's sympathies and admirations, it is generally necessary to *chercher l'homme*. George Sand, the most virile of French female writers, was always, more or less, under masculine domination, and her different lovers exercised a very notable influence on her books. Augusta Holmes' story is so well known in Paris that there is no breach of etiquette in setting it down here. As well try to wink at the connection between Alfred de Musset and the author of "André" as deny the tender relationship once existing between Catulle Mendès and Augusta Holmes. Usually, on whichever side the greater fault lies, it is the woman who bears the brunt of the blame. Very properly so, doubtless. But, in this case, I must say it was Catulle at whom the finger of scorn was pointed. Frenchmen are ripe for most sorts of wickedness. If they seduce a young woman in a lower rank of life, and it comes to be known, Mrs. Grundy is not extremely severe; she is probably of opinion that the hussy threw herself into his arms and would have come to grief somehow, if not with this man, with another. But when a married man makes love and turns from the path of duty a girl who is his equal in social rank and, perhaps, his superior in fortune, it is quite another matter. Society shows him the cold shoulder and pities the woman.

Augusta Holmes had inherited a competency from her father. She resided under the wing of an humble but devoted chaperon, and was the centre of a little circle of admiring friends and adorers when Catulle appeared upon the scene, came and saw and conquered. Ardent young poets were content to write sonnets to her eyebrows; artists—who have since obtained fame—sought the honor of painting her portrait, and everyone around treated her with the respect due to beauty and genius. She might have been the wife of more than one man who has now reaped his harvest of laurels in literature or art. But it was not to be. How well I remember making one of the circle at Versailles, where she then lived, and admiring with girlish fervor the gifted maiden who would play the hearts out of our breasts and carry us away with her on the wings of her enthusiasm!

The dénouement affected us all painfully enough at the time, and all our reproaches were for the soft spoken, blue eyed, golden haired reprobate—the man to whom Théophile Gautier had given his superb daughter, Judith. Had Naquet's bill been passed at that time doubtless there would have been a

divorce and things would have mended themselves somehow. But when, some years later, Judith Gautier-Mendès obtained a decree the love dream was over. Catulle had shaken himself free of the shackles of *la vie à deux*, and the beautiful Augusta was once more alone, wedded to her art and working hard to make for herself a name as a composer. A lovely, highly gifted woman is never likely to want for friends, and Miss Holmes found many only too pleased to smooth the way for her. So you see the story has a very prosaic ending, and we are half ready to regret all the righteous indignation with which we were inspired, the more so perhaps that Catulle has at least one virtue highly developed—no man, I suppose, is wholly bad—and when you meet him, still blue eyed, still golden haired (time has dealt gently with him), his head resting fondly on a youth with hair as golden and eyes as blue as his own, they make such a charming group that you forget the sin of the father. Who is this child? Well, everyone knows well enough, of course. But if you are curious and go and hunt up the official proofs of the child's parentage you will find he is inscribed on the civil register as the son of old Mendès, the father of Catulle. French law does not permit a man to recognize a child born out of lawful wedlock if he happens to have a wife living at the time. Old Mendès was a widower, whereas his son was the husband of Judith Gautier. It is not difficult to put two and two together.

Old stories these. Perhaps I did not do well to rake them up. Yet I do not know why your readers should be kept in ignorance of facts with which everyone in Paris is perfectly familiar.

After this digression we may return to the ode. It was a great success. The 22,000 invited guests on the first night applauded it to the echo. Two days afterward it was performed a second time, and the palace was open to the public free. A few extra thousands of persons found seats or standing room in the great building. The ode and the composer were acclaimed vociferously; the music was pronounced grand, and the pageant—which, in my estimation, is a little monotonous—was declared well worth the money it cost. The plan of the work is simple in the extreme. After the overture has been played the rising curtain displays a huge stage terraced at the back, and in the centre a sort of altar surmounted by a tricolor flag, and there enters from one side a harvest home procession of men and women with sickles, sheaves of corn, and from the others vintners, each with a car got up in appropriate fashion. After them come the soldiers and sailors with two more cars—the Sea on one, enthroned on coral reefs; War on the other, seated on a glistening array of bucklers. These are succeeded in their turn by the Workers—the hewers of

wood, the drawers of water, the diggers and delvers, to be followed later by the Arts and Sciences—ladies and gentlemen got up in antique garb, headed by two who would be Minerva and Apollo; and finally by Youth, Love and Childhood, with their respective retinues. Those who had gathered the grapes and cut the corn, those who fight the nation's battles by land and by sea, the workmen and mechanics, those who represent the sciences and arts, as well as the young men and young maidens and the juveniles, each in turn sang triumphal strophes to the glory of the republic and took up their places on the terrace, grouping themselves round the *autel de la Patrie*. This constituted the opening part. After that the stage became dark and the thunder rolled, and a tall black figure arose and, with gestures of despair, evoked the republic. The lightning flashed, the folds of the tricolor flag fell apart, and Miss Mathilde Romi stood confessed under a blaze of electricity—a fine woman robed in white and blue with a girdle of crimson. The finale—alternate verses sung by Romi and all the choruses combined—was certainly fine, and the climax capped the whole very cleverly. We all called out "Brava! Brava!" partly addressed to Romi, partly to Augusta. Both have excited our enthusiasm. In our calmer moments we may question whether the "Ode Patriotique" is really a great work, but we certainly are quite decided that it is not a little one.—San Francisco "Argonaut."

Boston Notes.

"The Episodes," for orchestra, by Arthur Bird, which Mr. Nikisch introduced on his program last Saturday night at the Symphony concert, consisted of an "Oriental scene" and an "intermezzo," and made a great impression by their musicianly treatment, warm coloring and consummate handling of the orchestra. Mr. Nikisch is certainly starting out liberally. Volkmann's seldom heard symphony in B flat was also played, with Weber's "Euryanthe" overture. Mr. Emil Fischer was the soloist, singing numbers by Weber, Liszt and Schumann. The program next Saturday evening is as follows: Haydn's symphony in G, Mozart's symphony in G minor, and Beethoven's symphony No. 5 in C minor.

Six chamber concerts are to be given by Mr. Carl Baerman, assisted by the Kneisel Quartet and Messrs. Loeffler, violin; Giese, cello; Sautet, oboe; Goldschmidt, clarinet; Gunzell, fagott; Reiter, horn, and Miss Gertrude Franklin, vocalist. The first concert is announced for Monday evening, the 21st inst.

The first of four chamber concerts by the Listemann Spring Quartet will be given at Steinert Hall on Monday even-

ing, the 11th inst. The quartet consists of Bernhard Listemann, first violin; Paul Listemann, second violin; Fritz Listemann, viola, and Fritz Giese, violoncello, and it will be assisted by Miss Lillian Carl Smith, Mr. Ernst Perabo, Mr. Arthur Foote and some other artists to be mentioned later on. Some new important works will be given the first time here at these concerts.

SPRINGFIELD, Nov. 1.—The Hampden County Musical Association have decided to produce at their annual festival in May, 1890, these principal choral works: First evening, J. C. D. Parker's new work, "St. John," a sacred cantata, and Mendelssohn's "Hymn of Praise," which was last given in Springfield in 1865; the second evening, a new work by George W. Chadwick, of Boston, conductor of the association chorus; "Lovely Rosabelle," ballad for chorus and orchestra and a fine romantic composition, and Max Bruch's "Fair Ellen;" the third evening, closing the festival, "Gounod's 'The Redemption.'" The chorus will number 250 and the orchestra fifty pieces. The association will present "The Messiah" of Handel the coming Christmas.

—November 1 the 108th recital of the Dayton (Ohio) Conservatory took place, with the following program:

Prelude and Fugue No. 9.....	Bach
Frank L. Eyer.	
Symphony in D (four movements).....	Haydn
Emily B. Wilt and W. L. Blumenschein.	
Two songs... "My Sweet Repose".....	Schubert
"On the Water".....	
Ella Brusman.	
Sonata, op. 53 (Waldstein).....	Beethoven
Mrs. Ella J. Kneisly.	
Two songs... "I'll Not Repine".....	Schuman
"Serenade".....	Buet
Susie K. Rike.	
Sonata, op. 8, piano and violin.....	Grieg
W. L. Blumenschein and G. H. Marsteller.	

—Baron Gustav Hortig Kruger, as he styles himself, who came to New Haven a few months ago from Germany and told interesting stories of how he had barely escaped imprisonment for having published portions of Emperor Frederick's diary, is in trouble here. It is alleged that he took a piece of music entitled "Amusette," by Francesco Dorso, an Italian composer, and published it as his own under the title "Spring Flowers," with a dedication to his landlady. Not a note or expression, it is charged, was changed. The New Haven publisher who brought it out has just been made aware of the fact that he has been selling the same piece in musical works published by Boston and Chicago houses and that he went to the needless expense of having it copyrighted.

ESTABLISHED 1880.

THE

INCORPORATED 1885.

SCHUBERT PIANO.

A PIANO THAT EVERY DEALER SHOULD HANDLE.

Thoroughly Constructed, Attractive in Appearance, Brilliant in Tone, Reasonable in Price, Fully Warranted.

Apply for Territory to the

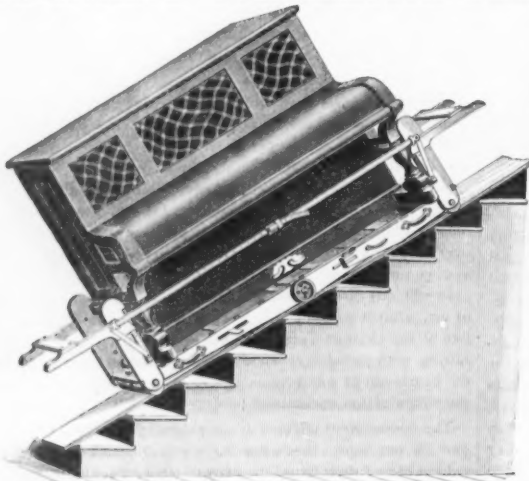
SCHUBERT PIANO COMPANY,

PETER DUFFY, President.

Factory: East 134th Street, bet. Lincoln and Alexander Aves.

NEW YORK.

REYNOLD'S COMBINATION PIANO MOVER.



THE only practical machine of the kind on the market to-day. Handles both Upright and Square Pianos with equal facility, requiring only a slight change. It is both strong and durable, and is easily handled.

SEND FOR PRICES
AND CIRCULARS
TO

SHIPMAN, BRADT & CO., Sole Manufacturers 224 Main St., DeKalb, Ill.

GEO. GEMÜNDER, JR.,

27 Union Square, New York.

VIOLIN MAKER,
Artistic Repairer and Reconstructor.



GEO. GEMÜNDER JR.'S
'STRADIVARIUS' MODEL

Copyrighted.

VIOLIN STUDIO

For the Sale and Display of Fine Violins.

Old and New Violins, Old and New Bows,
Fine Cases, Selected Strings, Etc.

—Miss Catherine Vertrees, a pianist and pupil of Alfredo Barili, of Atlanta, Ga., gave a concert October 17 at Baldwin's Hall, Louisville, under the auspices of the Frese-Burck Music School. Miss Vertrees played the following program:

Concerto, G minor.....Mendelssohn
Miss Catherine Vertrees. Orchestral part on second piano by Mr. Wm. Frese.

Cradle song, op. 18.....Barili
Romanze.....Kwart
Krakowiak, op. 9, No. 1.....Paderewski
Toccata, op. 69.....Rubinstein
Valse, op. 34, No. 1.....Moszkowski
Miss Catherine Vertrees.

Rondo, op. 73 (for two pianos).....Chopin
Miss C. Vertrees and Mr. Wm. Frese.

"Nina," Aria de Pergolesi.....Joseffy
Scherzo, B minor.....Chopin
Caprice Espagnol.....Moszkowski
Miss Catherine Vertrees.

Danse Macabre (for two pianos).....Saint-Saens
Miss Catherine Vertrees and Mr. Wm. Frese.

—The Metropolitan Quintet Club, newly organized with the following personnel: Carl Richter Nicolai, first violin; Pierre Douillet, second; George Sauer and A. W. Lillenthal, viola; Arthur Severn, cello, and Mrs. Kate Jonge Levett, soprano, will give its first concert next Tuesday evening, November 12, at Steinway Hall, with the following program: String quartet by Haydn, D major, op. 64, No. 5; aria,

"Mignon," "Kennst du das Land," Mrs. Levett; piano solo, "Muette de Portici," Liszt; sonata, op. 8, for violin and piano, Grieg, and songs by Godard and Tschakowsky, concluding with the quintet by Schumann.

—H. E. Krebhiel opened a series of four lectures yesterday on "Richard Wagner and His Lyric Dramas" before the Seidl Society, of Brooklyn, at Historic Hall, Pierpont and Clinton streets. The series, in which the lecturer will be assisted in the way of illustration by Anton Seidl, piano; Miss Mary Van, soprano; W. R. Williams, tenor, and Robert Thallon, accompaniments, is as follows:

I.—Saturday afternoon, November 2, at 3 o'clock: "Origin and Nature of the Lyric Drama."

II.—Wednesday evening, November 6, at 8 o'clock: "Wagner and His Art Work."

III.—Wednesday evening, November 20, at 8 o'clock: Wagner's comedy, "Die Meistersinger."

IV.—Saturday afternoon, November 23, at 3 o'clock: Wagner's tragedy, "Der Ring des Nibelungen."

The lecturer yesterday, in introducing his subject to an audience which filled the hall, referred to the popular misconception touching the character and purpose of Wagner's creations and described the great German composer as a reformer of the opera, or, better, a regenerator of the lyric drama. Wagner's drama in its essentials had a precursor, he said, in the tragedy of the Greeks, in which music and poetry were closely allied. Wagner's ideals were classical, and in order better to understand his art work the lecturer declared that a knowledge of the Greek drama was necessary. Mr. Krebhiel then discussed the spirit and features of the Greek drama, and traced its relations to the musical creations of later times. The lecturer described the degeneration of the drama under the Romans, until in the Dark Ages it had almost disappeared. Then came the attempt

of a group of learned and refined Italians to restore and revive the drama, and their efforts finally gave birth to the Italian opera. The subject matter of Mr. Krebhiel's discussion was admirably illustrated by Miss Marie Van, soprano; W. R. Williams, tenor, and Robert Thallon, accompanist. Mr. Williams sang one of Pindar's odes, a chant from the Koran and a traditional Hebrew melody, while Miss Van gave a French chanson of the thirteenth century and two scenes from the early Italian operas of "Euridice" and "Ariadne" of the sixteenth century. The first operatic duet ever written was rendered by Miss Van and Mr. Williams, whose efforts were warmly applauded.—Sunday "Tribune."

—The Deutsch-Amerikanischer Literatur Verein gave their first and well attended entertainment at Arion Hall on Thursday evening last, when Robert Thiem delivered a lecture on the development of the music drama in a very subjective manner. Mr. Fischer sang Haydn's "Theilung der Erde," with his usual sonority, but with somewhat listless and apathetic delivery. The songs he was announced to sing later on the program were not given, as the popular baritone was pressed for time. Miss Riegel, from the Amberg Theatre, once a pupil of Marchesi, gave the "Aria of the Roses," from Mozart's "Figaro," and some Leider, with good musical conception and distinct pronunciation, but she indulges in a most unnatural vocal method, as her three registers have no blending whatsoever. Miss Clara Lipmann recited a dramatic poem with great feeling, facial expression and a sonorous vocal organ. Julius Fuchs played Liszt's "Lucia" fantasia for piano and acted as accompanist in an almost too discreet manner.

MANUFACTORY OF PIANO ACTIONS

OF THE

FIRM OF GEHRLING, ESTABLISHED 1841.

CH. GEHRLING'S SON

(Successor and Patentee),

59 Rue de l'Ourcq, PARIS, FRANCE.

SILVER MEDAL, - - - - PARIS, 1878.
GOLD MEDAL, - - - - MELBOURNE, 1881.
DIPLOMA OF HONOR, - - ANTWERP, 1885.
GOLD MEDAL, - - - - PARIS, 1889.

ACTIONS FOR UPRIGHT AND GRAND PIANOS.

MANUFACTURED ESPECIALLY FOR PIANOS
MADE IN THE UNITED STATES.

Catalogues Free on Application.



ESTABLISHED 1846.

LARGEST HOUSE
FOR
Music Engraving
AND
PRINTING.

Specimens of Printing
Title Samples
and Price List free
on application.

C. G. RÖDER, LEIPSIK GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

Silver Medal, Paris Exposition, 1878.

Gold Medal, Antwerp Exposition, 1885.

Two Silver Medals, London, 1885.

C. CHEVREL,

Designs and Firm Names for Fall Boards a Specialty.

ONE GOLD AND TWO SILVER MEDALS, PARIS EXPOSITION, 1889.

MARQUETRY OF ALL KINDS FOR PIANOS AND ORGANS.
FRETWORK WOOD PANELS.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE.



SCHWANDER (GENUINE FRENCH) PIANO ACTIONS.

Established over Fifty Years.

HERRBURGER-SCHWANDER.
PARIS AND NEW YORK.

Particulars on application to
WILLIAM TONK & BRO.,
Sole Agents for the United States and Canada. } 26 Warren St., New York.

ISAAC I. COLE & SON, Manufacturers of and Dealers in VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,
NEW YORK.

C. H. HENNING, Piano Manufacturer,

341 East 11th Street,
Bet. 1st and 2d Aves., NEW YORK.



WITH THE
CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.

Catalogues and Price to the Trade Furnished on Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.

OFFICE AND SALESROOM, 99 MONROE ST.,
GRAND RAPIDS, MICH.

ZEITZER & WINKELMANN PIANOS,

BRAUNSHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUCTION. CHEAP PRICES AND
BEST WORKMANSHIP.

LADIES! ATTENTION!

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth and all other injurious minerals, are contained in the

PERFORATED CHAMOIS SACHETS,

the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail, price 25 cts. THORPE & CO., Sole Manufacturers, 80 Courtlandt St., New York.



ESTABLISHED 1837.

Factory, 543, 545 & 547 Broadway,
ALBANY, N. Y.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 507.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00	Nine Months.....\$60.00
Six Months.....40.00	Twelve Months.....80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, NOVEMBER 6, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

HARRY O. BROWN.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

THIS number of THE MUSICAL COURIER has been delayed somewhat on account of the State election, which took place yesterday and which was a State holiday.

SOME of the most intelligent gentlemen in the United States are engaged in the piano and organ business.

WE learn that another new piano factory is to be erected on the other side of the Harlem, this time by Frank Connor, the piano manufacturer, who is to build corner of 138th-st. and Cypress-ave.

THE following item was published in one of the dailies last week:

The Piano Makers' Union last night made charges against Baus & Co. and Peck & Son for using non-union goods manufactured by the non-union men in Doll's strike shop. Another charge accuses an honorary member of Furniture Workers' Union No. 7 with working in Doll's shop. It was also reported that the said shop had engaged seven agents to find enough non-union men to fill out contracts.

It appears that Jacob Doll is about as busy as a man can be. He is overrun with applicants who want work and reports unusual activity. Other differences between workmen and manufacturers in the piano line are reported this week.

MR. JARVIS BUTLER, the manager of Sanders & Stayman's Washington branch, called at the warehouses of Decker Brothers on Saturday to order additional instruments. Messrs. Sanders & Stayman are making great alterations in the Baltimore house, enlarging it and connecting the floors with those of the adjoining building, which will give them about twice the present floor room—something they have been very much in need of for some time.

PERSONS who are sick and sane at the same time usually secure the services of a physician; persons involved in a legal imbroglio get the advice of a lawyer. There are specialists in all fields of mental as well as physical labor, except in the music trade, which is willing to have its specialty described by men who are absolutely in total ignorance of the first principles of the specialty. A piano manufacturer might as well go to a greengrocer to secure his opinion of a new scale or a tuning device or a plate pattern as to go to the editors of these music trade papers, for not one of them knows the law of overtones or partial tones, much less the small and more insignificant details of piano or organ

construction. All this is so well known by this time to musical America that whatever may appear in those papers as an opinion on the subject is absolutely worthless.

AS we anticipated, an important change has taken place in the affairs of the Ferris & Rand Organ Company, at Geneva, Ohio. Mr. Ferris has retired and his interest has been purchased by W. H. Munger, C. H. Munger, J. A. Carter and D. S. Robertson. This number, with the old partner, makes quite a combination, and under the new management the corporation should do some business.

THE Dusinberre & Co. pianos are solid, substantial goods. The cases, when walnut, have solid walnut trusses and moldings; the same plan being followed when made of other woods, and doubly venerated, of course. The scale is broad and the actions of good quality and well regulated. The tone of the instrument is excellent, and altogether it is a piano that should recommend itself to dealers, particularly if they are competent judges of pianos, for as such they will appreciate these instruments at once. The factory of Dusinberre & Co. is at 462 East 136th-st. and right in the group of new piano factories in Harlem.

MR. JOSHUA GREGG, the active furniture and carpet man of Fifth-ave. and Fourteenth-st., informs us that he is positively going to add a piano department to his miscellaneous collection of house furnishing goods. Mr. Gregg says that if other people can sell pianos he can, and declares that an assortment of uprights will shortly be exhibited on his front sidewalk. We are waiting to see if Mr. Gregg will join the ranks of the stencilers, and suppose that he will, because no piano house can afford to have their goods handled in the way he would use them, and displayed in an outdoor show of carpets, bedsteads, stoves, &c.

EXTREME care should be exercised in drawing up installment or rent leases to conform with the laws on the subject. Another instance of the result of indifference to such matters is shown in the judgment rendered by Judge Pagnudo, of Montreal, in a case against Lavigne & Lajoie. This was an opposition by Messrs. Lavigne & Lajoie to the seizure of a piano sold by them on the installment plan to the defendant, Narbonne, against whom plaintiff, one Charbonneau, obtained judgment for \$96 rent and damages. The opponents, as they call them in Canada, in this instance neglected to get the landlord to sign the ordinary promise in such sales not to attach the piano for rent due. The court held this neglect to be fatal and dismissed the case.

MR. JOHN E. HALL, who has charge of the interests of THE MUSICAL COURIER in Chicago, returned to his office on Monday last, and has probably reached Chicago by this time. It is one of the peculiarities of the editors of music trade journals, involving at the same time a betrayal of their own conditions, that every time Mr. Hall makes one of his periodical Eastern business trips these variegated gentlemen announce through their respective and respected columns that Mr. Hall is East because he had given up his Chicago office, &c. We cannot afford to reply to this kind of nonsense every time, as it makes us and others very weary, but this time we are justified in doing so, as Mr. Hall's retirement was announced positively in one of the music trade papers.

MESSRS. L. F. HEPBURN & CO., the supply firm at 444 Broome-st., New York, received the following notice from Paris on Saturday:

"Exposition Universelle de Paris, 1889. Médaille d'Argent. La plus haute récompense accordée à cette industrie."

This refers to the award of the exposition jury to Billion's French hand pulled hammer felt, for which L. F. Hepburn & Co. are agents, and the translation is:

"Universal Exposition, Paris, 1889. A silver medal; the highest award accorded to this industry."

THE rapidity with which Western people resuscitate after a calamity cannot be better illustrated than with the case of Messrs. Winter & Harper, the agents of Messrs. Decker Brothers at Portland, Ore., and throughout that section of the Northwest. This firm has branch houses throughout their territory, and their house at Spokane Falls was destroyed at the time of the conflagration. They went to work at once to rebuild, and will open the new warehouses at that point next week, having ordered a line of Decker pianos to arrive there in time.

ONE of the houses in the piano line which goes successfully along, quietly attending strictly to its own affairs, is that of Weser Brothers, and a recent visit to their factory showed to us what a large business they are doing and how earnestly they are striving to raise the standard of their output. Their new styles in large uprights, which, by the way, contain the Herrburger-Schwander action, are exceedingly attractive and possess real merit, and we are able to state that they are excellent in their grade and at their price. The new catalogue will be shortly issued, when we shall be enabled to notice this popular instrument at greater length.

WE regret that we are called upon to record the death on Saturday morning last of Mrs. Caroline Mehlin, wife of Paul G. Mehlin, the piano manufacturer, after a long illness and consequent suffering, which she bore without murmur. Her death removes an amiable, kind hearted lady, an earnest and devoted wife and a painstaking mother, whose influence upon the lives of her children will be found to impress them as long as they shall live. The household group that has thus been reduced and bereaved will hold her memory dear and be reconciled, if that were possible, with the thought that death has relieved her from physical pain which at times must have been nearly unbearable.

Our sympathy is extended to her husband and children, and from what we have gleaned since Saturday we know that a large circle of friends and acquaintances of Mr. Mehlin concur in the sentiments we express.

LAST Saturday's Boston "Post" moralizes about pianos in the following pessimistic vein:

A few years ago a good piano was a luxury within the reach only of a favored few, for the cheaper instruments were so faulty in construction as soon to become a torture rather than a pleasure to the musical ear. To-day, with the advent of new machinery, improved construction and style of manufacture, a first class piano can be owned by almost everyone, while the installment system makes the payment easy to those who do not care to invest a large sum at once. While there are many pianos on the market, there is great difference among them, and it is poor economy to purchase an instrument the price of which is too low to admit of good workmanship. Many a person who with mistaken judgment has bought a cheap piano finds out to his sorrow in a few months that his economy has been extravagance. A good piano is always a source of pleasure, but an inferior instrument will inflict misery, not only on the player, but on all who are within hearing distance. In fact, many people go so far as to assert that a person has no moral right to buy a poor piano out of regard for the feelings of others. They argue that if neighbors must have music forced upon them, whether or no, every precaution should be taken to have the music of as high quality as possible, and, as the least musical know, a first-class instrument is the very first requisite in such a case. Certainly the most skillful player can do but ill with a poor piano.

Let us remind our Boston contemporary that a good piano is a luxury even to-day, and that a first-class piano cannot be owned by almost everyone. And let us ask our contemporary what it means when it refers to "cheap" pianos? We believe the cheapest piano is the first-class piano that can be purchased at a figure lower than anyone can usually purchase such a piano, for, whereas a piano that is known to be "cheap" is in the great majority of cases not only low priced, but dear at that price. These are distinctions with differences.

MR. LINCOLN.

MR. WILLIAM P. LINCOLN, who for many years has been in charge of the retail department of Messrs. Chickering & Sons, and who is known as one of the most accomplished piano salesmen in the United States, has resigned his position and engaged his services with Messrs. Steinway & Sons, assuming his duties to-morrow.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

PAUL G. MEHLIN & SONS,

MANUFACTURERS
OF

Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: Nos. 461, 463, 465, 467 West 40th Street, corner Tenth Avenue, New York.

CONTAINING THE FOLLOWING
*PATENTED*IMPROVEMENTS:*

Patent Grand Plate,
Grand Fall Board,
Piano Muffler,
Harmonic Scale,
Beamer Steel Action Frame,
Endwood Bridge,
Touch Regulator,
Finger Guard,
AND
IMPROVED CYLINDER TOP.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

110 Fifth Avenue, corner 16th Street, New York.



79,000

NOW IN USE.

WORLD'S FAIR.

A Meeting of the Music Trades.

MR. WILLIAM STEINWAY'S ADDRESS.

IN response to the following circular, 323 of which were sent out, the gentlemen named below met at the Union Square Hotel at the hour appointed:

NEW YORK, October 30, 1889.

To the Piano, Organ, Music and Musical Instrument Trades of New York and Vicinity:

GENTLEMEN—The communication appended below, which explains itself, has just been received by me, and in accordance therewith you are cordially invited to meet the members of the above mentioned trades at the parlor of the Union Square Hotel, east side of Union-sq., corner of Fifteenth-st., at 3 P. M. sharp, next Saturday, November 2, 1889, for consultation and such action as the importance of the subject deserves.

Very respectfully yours,

WILLIAM STEINWAY.

International Exposition of 1892.

COMMITTEE ON FINANCE.

No. 36 NASSAU ST.,
NEW YORK, October 29, 1889.

Mr. Wm. Steinway, representing the Musical Instruments on the General Committee for the International Exposition of 1892:

DEAR SIR—In order that subscriptions to the guarantee fund of \$5,000,000 may be more speedily obtained it has been suggested by the committee on permanent organization that you at once call a meeting of the trade or profession you represent on the general committee, for the purpose of appointing a committee from such trade or profession to solicit subscriptions to the fund.

You will readily understand the necessity of prompt action in the matter.

Yours respectfully,

SAMUEL D. BABCOCK, Chairman.

GEORGE WILSON, Secretary.

The following gentlemen were present at the meeting:

Mr. William Steinway.
Mr. George Steinway.
Mr. Nahum Stetson.
Mr. W. E. Wheelock.
Mr. J. B. Simpson, Jr.
Mr. P. Strauch.
Mr. William R. Gratz.
Mr. Leopold Peck.
Mr. Charles Jacobs.
Mr. H. D. Pease.
Mr. Carl Fischer.
Mr. G. L. Penzel.
Mr. L. F. Hepburn.
Mr. Samuel White.
Mr. T. Leeds Waters.
Mr. Francis Bacon.
Mr. Geo. Nembach.
Mr. Otto Wessel.
Mr. Henry Behning, Jr.
Mr. Augustus Baus.
Mr. John R. Graham, Jr.
Mr. R. M. Walters.
Mr. Albert Jessee.
Mr. Pressbrich.
Mr. P. A. Wundermann.
Mr. Ernst Eberhard.
Editors of THE MUSICAL COURIER.
Editors of the "Music Trade Review."
Editors of Freund's "Music and Drama."
Editors of "American Art Journal."

Mr. Wm. Steinway was elected chairman and Mr. Francis Bacon secretary.

Mr. Steinway addressed the meeting at considerable length, setting forth the advantages which would accrue to New York from the holding of the exposition here, and urging upon the members of the music trade to contribute their portion to the guarantee fund of \$5,000,000 now being raised. Mr. Steinway stated his position as a member of the general finance committee, and said that, while he was a careful and prudent man, he had seen fit to contribute \$50,000 to the guarantee fund, aside from his contribution of \$1,000 as a member of the committee on finance, and that he considered the money thus pledged as simply an investment upon which he expected to receive a fair return. He urged the gentlemen present to look upon the matter in the same light, and read to the meeting the following extracts from the conditions under which contributions would be received, which clearly set forth the obligations entailed:

First—Such subscriptions shall not be binding until such corporation shall be organized under State or Federal statutes, or both, for the purpose of holding such international exposition in the city of New York, and not

until the Congress of the United States shall recognize such exposition and location.

Second—No subscriptions shall be binding until the said Samuel D. Babcock and his associates above named shall have succeeded in obtaining subscriptions hereto to the amount of at least \$5,000,000.

Third—Such subscriptions shall be a preliminary or guarantee fund to be paid in installments of not more than one-fourth of their respective amounts at any one time, upon calls for the same made at intervals of not less than three months by the said Samuel D. Babcock and his associates, or, if they shall so determine, by the said corporation, and when such subscriptions shall be fully paid certificates shall be issued entitling each subscriber to share ratably with all other subscribers to the capital stock of such corporation in all assets and funds that remain after the conclusion of the exposition, the closing of all its accounts, the payment of all its liabilities of every nature and the liquidation of all its expenses.

Fourth—In no event shall the subscribers to this fund be liable for any debts or obligations growing out of this subscription or of said exposition, except to the extent of their several subscriptions, and the certificates to be issued shall be in such form as to avoid any claim for personal liability.

Fifth—The money paid by said subscribers shall be expended by said corporation only for the purposes of said exposition.

Sixth—Calls for payment of subscriptions shall be on not less than 10 days' notice, to be sent by mail to the address given opposite the name of each subscriber, any other notice being hereby expressly waived.

Seventh—Samuel D. Babcock and his associates hereinbefore named having been thus contracted with by the subscribers because of their having been selected as a finance committee in aid of the aforesaid international exposition, it is hereby further agreed that all stipulations in the agreement made dependent upon the action of said Babcock and his associates shall be considered as fully met by the action of the majority of them, and in case of vacancy by death, resignation or otherwise, such vacancy may be filled by their survivors.

An open discussion was held as to the most practical means of soliciting contributions from the music trades, and it was decided to appoint a committee. After further parleying, the number of gentlemen to compose the committee was settled at 10 and the work of selecting them was commenced. Mr. T. L. Waters was the first nominated and seconded, but he declined to serve on the plea of pressing personal business. Mr. George Nembach declined upon the same grounds, as did Mr. W. E. Wheelock, who considered that the objects of this soliciting committee could not be attained by correspondence (as suggested by Mr. Bacon) as readily as by personal communication.

After it had been decided that the correspondence idea was not practicable, Mr. Leopold Peck was called, but declined on the same grounds as those who were named before him.

Mr. Steinway thereupon addressed the meeting again, and after detailing the amount of work and time he had expended upon the enterprise called for volunteers to form this committee, members of which should be delegated to visit the various branches of the music industries to which they themselves belonged. Mr. Charles Jacobs was the first to respond, and said that, although he was probably as busily engaged in his business as anyone present, he would endeavor to do all in his power for the furtherance of the movement, a form of acceptance which was used by all the gentlemen composing the following committee with the exception of Mr. Otto Wessel, who, when elected, answered only "I accept—as I always do."

Here is the committee now acting:

Mr. Chas. Jacobs.....	} Piano Trade.
Mr. J. B. Simpson, Jr.....	
Mr. Henry Behning, Jr.....	
Mr. Nahum Stetson.....	
Mr. Edward P. Mason.....	Organ Trade.
Mr. Carl Fischer.....	Music Publishing.
Mr. Otto Wessel.....	P. & O. Supply Trades.
Mr. Wm. A. Thoms.....	Press.
Mr. C. Bruno.....	Musical Instruments and Im-
Mr. P. A. Wundermann.....	porters, &c.

Both Mr. Edward P. Mason and Mr. C. Bruno were absent, but were unanimously selected, to be visited for their acceptance of the position offered. Mr. Pressbrich, of Wm. Tonk & Brother, suggested that the stool and cover men be added, and it was voted that the line could be best considered under the heading of "Musical Instruments, Importers, &c.," and it was so included.

Mr. Steinway agreed, after considerable discussion as to the practical procedure of the gentlemen of the committee, to furnish each of them with an official subscription book, and it was agreed that each should report to him daily the amounts that he had secured. A call was then made for subscriptions from those present, with the appended results:

George Steck & Co.....	\$1,000
Francis Bacon.....	500
Wm. A. Thoms.....	500
Estey Piano Company, by J. B. Simpson, Jr.....	5,000
H. D. Pease & Co.....	500
Theodore Silkman, manager H. D. Pease & Co.....	500
L. F. Hepburn & Co.....	1,000
Wm. E. Wheelock.....	1,000
Horace Waters & Co., previously contributed.....	500

After charging the committee with their duties and urging upon them the importance and significance of their work, and predicting a great fair and a great rep-

resentation of the music trades therein, Mr. Steinway adjourned the meeting, subject to the call of the chairman.

We learn that through the Board of Trade and Transportation, of which Mr. Sohmer is a member, Messrs. Sohmer & Co. have contributed \$1,000, and that Messrs. Gabler & Brother, Messrs. Jacobs Brothers and Messrs. Behning & Sons will subscribe \$1,000 each, and Messrs. Krakauer Brothers \$250; also that Strauch Brothers had subscribed \$1,000 and Wessel, Nickel & Gross also \$1,000.

KIMBALL'S GUM WOOD.

MR. W. W. KIMBALL went into piano manufacturing to make money, and therein he once more disclosed the fact that he is a very shrewd business man—not because he went into the scheme to make money (for all business men do the same thing), but because he foresaw that the time and circumstances were propitious, that is, together with his scheme. We might as well explain. Some time in the summer of 1888, just as Kimball had launched his piano manufacturing business, the following appeared in a Chicago daily paper now before us:

The W. W. Kimball Company own their own timber lands [that's strange, for the Kimball Company usually own other people's property], a saw mill, and manufacture everything, from the cutting down of the timber until it is manufactured into a piano or organ. Their instruments, the Kimball pianos and the Kimball organs, are indorsed by the highest musical faculty.

This article was a good Kimball advertisement and was, to some extent, truthful. To some extent, because no musical authority could ever have given a sincere indorsement of Kimball's pianos or organs. We reprinted a number of certificates said to have been given to Kimball by Lehmann and other singers, but they were looked upon as great, big "jokes." How they ever were secured is one of the peculiar mysteries of the piano trade, but they could never have been considered as earnest or sincere documents—if they are in existence.

However, all this has nothing to do with the case—the case of the Kimball piano. Mr. Kimball—by which we mean the W. W. Kimball Company—announced through the Chicago daily referred to above that he owned all this timber land, from which he takes the wood, saws it and subsequently makes Kimball pianos and organs with it.

This timber is the now well-known gum wood which is used in Kimball organs and pianos, and which, we believe, is not adapted for such uses. It is so considered generally, for, notwithstanding its abundance and the fact that the market is glutted with it, it cannot be sold. It cannot even be used as a substitute for yellow pine to make kitchen floors with, and the following quotations will show how it stands in price when compared with the woods used in piano case construction.

LOWEST IN PRICE.

The following are the latest Memphis quotations published in the New York "Lumber Trade Journal," of November 1, of some of the woods of the Memphis market—woods used in piano building:

TIMBER (LOGS).

Poplar.....	\$6.00 to \$10.00	Oak.....	\$5.00 to \$10.00
Cypress.....	5.00 to 10.00	Ash.....	7.00 to 10.00
Black walnut.....	\$15.00 to \$50.00.		

Gum Wood \$3.00 to \$4.00.

There you are! There is the beauty of making gum wood organs and pianos, especially when you own the timber yourself. You see the case does not cost anything. Of course it's worth nothing either, but then that does not make so much difference as long as the thing looks like a piano or organ.

We therefore reiterate that Kimball has completely justified the universal opinion of the trade, that he is a long headed, shrewd man of business. No other scheme like this can be pointed out in the whole history of the piano trade, and it is worthy of the gentleman who has made and who deserves his millions—as he has made them.

The people of this country admire energy, grit and business capacity generally, and they will even pay for humbug, as witness Mr. Barnum's greatest show on earth, and we believe that if those gum wood cases could be made to stand, to endure; if some chemical preparation could be discovered by means of which the wood on the unfinished cases could be sprinkled so as to affect the wood so that it would not succumb so rapidly to the effects of the atmosphere or the weather (provided, of course, the cost of the chemical would not average over 9 cents per piano), the Kimball Company would have a dead sure thing of that gum wood scheme. As it now works we believe that within a few years

nearly every gum wood piano will be returned under the guarantee protection of the firm, provided they give written guarantees with such pianos. Probably they are too shrewd to do that.

SCISSORS AND POT.

WITH the aid of a pair of scissors and a paste pot one of our Saturday music trade editors manages to make excellent use of the previous issues of THE MUSICAL COURIER. To illustrate this let us take his paper of last Saturday and look at it. We will give the names of nearly all the articles he publishes, with the exception of his indiscriminate puffs of good, bad and indifferent pianos and organs, to which he is welcome. This is a "dandy." The first article is "Steinway in Chicago."

STEINWAY IN CHICAGO.

Taken from THE MUSICAL COURIER, October 30, page 375.

AFFAIRS OF FREES & SON.

Taken from THE MUSICAL COURIER, October 30, page 376.

THE REGAL PIANOS.

Taken from THE MUSICAL COURIER, October 23, page 356.

LINDEMAN BROTHERS ASSIGN.

Taken from THE MUSICAL COURIER, October 30, page 374.

HARDMAN IN CHICAGO.

Taken from THE MUSICAL COURIER, October 23, page 356.

BOUND TO GET THERE

Taken from THE MUSICAL COURIER, September 25, page 280.

MR. KRELL'S STORY.

Taken from THE MUSICAL COURIER, October 23, page 356.

STEINWAY & SONS.

Taken from THE MUSICAL COURIER, October 30, page 375.

A CLEVER ADVERTISING SCHEME.

Taken from THE MUSICAL COURIER, October 23, page 360.

DISSOLUTION NOTICE.

Taken from THE MUSICAL COURIER, October 30, page 378.

NEW ENGLAND PIANO COMPANY.

Taken from THE MUSICAL COURIER, October 23, page 358.

OTTO SUITO, OF BALTIMORE.

Taken from THE MUSICAL COURIER, October 16, page 334.

HUSTON & GALLAGHER.

Taken from THE MUSICAL COURIER, October 23, page 358.

TRADE CHAT.

Taken from THE MUSICAL COURIER, about 8 inches.

Now, let us see how much that appeared in the trade departments of that scissor and paste pot paper of last Saturday was actually and deliberately pirated from THE MUSICAL COURIER, as witness above dates for comparison. About FOUR COLUMNS of matter published by us is found in the paper of last Saturday. All that is left to fill up that trade department consists of puffs; there is not one important item of news in its columns but what is taken from THE MUSICAL COURIER, as the list above shows.

The trade will convince itself how regularly this is done by observing how the news in this week's MUSICAL COURIER will be handled in that and other papers on Friday and Saturday of this week. Watch, and you'll have some fun.

TO show the spirit of competition and the resulting liberality of some firms in offering instruments to the public, we reprint the following circular recently issued by a San Francisco firm:

SAN FRANCISCO, October, 1889.

DEAR SIR—We shall be pleased to have you interest yourself in the sale of pianos and organs in that section. We are confident that you can make it a profitable part of your business. If you do not wish to purchase for cash we will supply you with a sample piano or organ at the lowest wholesale price upon the installment plan. Pianos, \$10 down and \$10 per month; organs, \$5 down and \$5 per month, with interest upon deferred payments. Our line of instruments in this department are the best and easiest selling in the trade.

Please consider this proposition and let us hear from you.

And oblige,

It is obvious to everyone who has any knowledge of the piano and organ business that it cannot be conducted on such lines without great capital.

MR. PAUL W. FRIEDRICH, of Grand Rapids, Mich., had a hard time of it in court recently, as the following from the Grand Rapids "Eagle" will show:

The suit of W. W. Kimball & Co., piano dealers, against Mattie Robinson was tried in the Circuit Court to-day before Judge Burch. Paul W. Friedrich was put on the stand to testify in regard to the value of instruments. He was asked the price made by wholesale dealers to retailers on pianos and refused to answer. The judge requested him to do so and he still refused. The attorneys here began an argument on the question of his obligation to answer, and it looked very much like a case of contempt of court. Judge Burch and the witness retired for a consultation, and when they returned Friedrich decided to answer, which he did.

We understand that courts do not recognize such things as trade secrets and that the suppression of prices,

if permitted in evidence, would tend to protect fraudulent transactions and would therefore impede justice.

THE rank stencil fraud continues his operations in Ohio on the lines shown in our recent reports of stencil transactions in certain sections of that State. The latest is from the Pittsburgh "Leader":

YOUNGSTOWN, Ohio, October 21.—Piano men here say that for some time past a set of impostors have been working what is known among music dealers as the stencil racket on innocent farmers in this and Columbiana counties. Here is their modus operandi. One agent goes ahead and represents to the gullible farmer that he has purchased a large lot of pianos in the East at a bankrupt sale, and that the instruments were purchased way below the manufacturers' cost. This gives the advance agent a knowledge of who wants a piano and the kind wanted. He communicates to his accomplices, who are in the neighborhood, and they stencil the names of any manufacturers that will suit the purchaser, and in this way they sell Papa Hayseed any make he wants. These pianos are cheaply gotten up, are "tin panny" in the extreme and hardly worth \$100. It is said that over 100 have been sold in this vicinity.

These fellows should be caught as quickly as possible, as the fraud they are practicing is too transparent to place a judge or jury in doubt. The dealers in the neighborhood of these predatory stencil raids should engage a good detective and end the scheme.

ANOTHER MILLER ADVERTISEMENT.

HERE are "The Millers of Boston" out with another "ad." in which they loudly proclaim that "the mechanic to go with the workmen's expedition to Europe and to represent the entire piano(forte?) industry of America was selected from the Henry F. Miller & Sons Piano Company's manufactory." No other piano concern outside of such affairs as Swick, Carter, Beatty or McEwen would descend—or rather, from their commercial position, rise—to such an effort to advertise their wares. The man who went with the "Workmen's Expedition to Europe" was simply one of forty odd individuals who were selected by chance and sent abroad to further a newspaper scheme which was run in the interests of what is known as the "Scripps's League," a syndicate of penny papers in the West. He was just as much a delegate selected "to represent the entire piano(forte?) industry of America" as was Mr. W. W. Kimball, or any other individual of the great number of music trades men who "went over" last summer. "The Millers of Boston" were in better condition to spare a workman than most other concerns, and in consequence a man from their factory went with the expedition, as it was called. No one at all conversant with the piano trade will suppose for a moment that, had any particular importance been attached to this expedition, the representative houses of the country would not have competed for the honor of sending one of their workmen.

As the matter stands it was a cheap newspaper enterprise—the party spent the greater part of their time upon the British Isles and at the Paris Exposition, and were afforded no opportunity, as they traveled *en masse*, to visit the modern, progressive piano factories of Germany, and in consequence, as this Miller man admits himself, he found nothing of interest to the piano trade in this country.

A casual tour of a tuner among the piano factories of England, with a run over to the French exposition, would have produced the same results as the great trip described by "The Millers of Boston," and any decent, respectable house would be ashamed to use as an advertisement the fact that one of their workmen was afforded an opportunity to visit Europe in connection with an excursion party sent out by a private business concern to further their own interests. But this is on a par with the other Miller advertisements which have been analyzed in THE MUSICAL COURIER, and our readers are simply afforded another example of the efforts made by this concern to force their name before the public.

McEWEN MATTERS.

A CONTEMPORARY prints the following plaintive call in its last issue:

A meeting of the creditors of E. H. & C. C. McEwen is most respectfully requested at the factory of the Koehler Piano Company, 730 and 731 First-ave. (formerly the Krakauer Piano Factory), at 2:30 P. M., November 7, 1889.

Respectfully,

JOHN T. MORSE.

It will be noticed that the meeting is most respectfully called by a gentleman who acts in no official capacity that we know of. It appears that Mr. John T. Morse, formerly of the Morse Musical String Company, was led into indorsing some McEwen notes which were disposed of to a bank through a note broker, and that Mr. Morse is now in hot water. It is rather a bad start for the Koehler Piano Company, of which Mr. Morse is

the chief promoter, and the connection of McEwen's name with the enterprise brings it into ill favor at once.

The account of one of the leading creditors of the defunct McEwen Company—the last one—has been placed in the hands of the creditors' lawyers, with instructions to proceed according to law. As we happen to know some of the points connected with this particular account, we need only say that if the lawyer follows out his instructions we shall have some interesting stories to tell in later issues.

Bollman Brothers Company.

(From an Advertisement.)

Repairing Department.

KANSAS CITY, MO., March 1, 1889.

AS the above heading of this circular will inform you, we have just completed and added, as a separate branch to our otherwise large and extensive piano and organ business, one of the most complete and extensive piano and organ repairing departments west of New York, and, further, have in our employ only workmen who have had years of experience in this particular branch of the piano business. Under such circumstances, now that we have our repairing department in running order, we can guarantee prompt and careful attention to all orders committed to our care at most reasonable rates, and in every instance are prepared to give complete satisfaction to those who place orders with us.

Parties desiring repairs, polishing or tuning done on either their piano or organ will find it to their interest to place their orders with us, and when so desired will have manager of repairing department call and give estimates on cost of work.

Trusting that we may have the pleasure of a trial order, we remain,

Very respectfully,

BOLLMAN BROTHERS COMPANY.

HERMAN H. BOLLMAN, Manager.

The cleaning and repolishing of pianos a specialty.

NOTE.—Our process of "repolishing and cleaning" is exactly the same as that employed in all the piano manufactories during the manufacture of an instrument and before placing same in the market. We use no "patent" polishes whatsoever.

This indicates a step in the right direction and should be emulated and imitated by all piano and organ firms who have no such department in their business.

A New Upright.

THE new cabinet upright manufactured by Peek & Son is the further result of the enterprise exhibited by that house. They are constantly bringing out something new in the way of novelties. New agencies are constantly added to their list, and, what is encouraging, they come to stay.

The house has plenty of capital and pluck, and every member was born with a full share of the enterprise which is required to carry on the business of piano manufacturing successfully.

Price and terms are in keeping with the times. We advise our readers to communicate with this house, as we think it would be an advantage to do so.

A Communication from Mr. Goodrich.

CHICAGO, Ill., November 2, 1889.

Editors Musical Courier:

KINDLY grant me a small space in your valuable and critical paper, partly to acknowledge the compliment of your review of my work on analysis and partly to correct what seems to be an oversight on the part of your reviewer. If the composers whom you mention had actually been omitted from the book it would be a somewhat serious matter; but their names and works are all included, with the single exception of Mr. Arens, whom it was my misfortune not to know as a composer. The "Tempest" music of Van der Stucken is prominently mentioned on pages 253 and 254. It is not my intention to reply to your criticisms of the book. I am in the habit of expressing my own opinions, and freely grant you the same right and privilege; but when you accuse me (inadvertently perhaps) of omitting the names of several well known composers, I must say that I am not guilty. As for the pianists not mentioned in the preface, they were enumerated at the last moment, and I realize that the list is very incomplete.

Sincerely yours,

A. J. GOODRICH.

Something from Mr. Kelley.

NEW YORK, November 4, 1889.

Editors Musical Courier:

I NOTICED in your last number an allusion to the omission of review or mention of the orchestral works of certain American composers in Mr. Goodrich's new work, "Musical Analysis." As I am among those who are apparently overlooked I wish to offer a word of explanation.

A few months ago Mr. Goodrich wrote to me and asked me to send him some of my scores for inspection. Now, as you perhaps know, my "Macbeth" scores "mysteriously" disappeared at the M. T. N. A. in July, 1886, and the society has refused to replace them. The balance of my orchestral and other works were destroyed by fire the next summer at the burning of the Metropolitan Warehouse. Having nothing to send, I failed to answer Mr. Goodrich immediately, then I slaid his letter and lost his address.

It is quite possible that others may have had similar reasons for not appearing on his list. Allow me to present to him my apologies through the medium of your excellent journal.

Yours sincerely,

EDGAR S. KELLEY.

—The Chickering piano is now sold in Washington by J. F. Ellis & Co. and the former agents, W. G. Metzgerott & Co., who are pushing the "Hardman."

The Trade.

—The assignee of the Lindeman Brothers, Cincinnati, is J. C. Clove.
 —Mr. Ryland, of Ryland & Lee, Richmond, was in town last week.
 —The Little Rock branch of D. H. Baldwin & Co. has been sold out.
 —Thomas F. Kirk, Jr., is now salesman for E. G. Hays & Co., of Pittsburgh.
 —W. H. Hitt has opened a sheet music store and musical studio at Dalton, Mass.
 —P. L. Painchaud has bought out I. C. Charland's music store, at Biddeford, Me.
 —F. E. Tainter has bought out the music store of Mrs. M. B. Barker, at Lewiston, Me.
 —Steinway & Sons have just contributed \$100 to the Washington Memorial Arch Fund.
 —Stephen Owen, the Lancaster (Pa.) piano and organ dealer, will open a branch store at Middletown, Pa.
 —The Norfolk house of Hume & Minor have been exhibiting pianos and organs at eastern North Carolina fairs in great shape.
 —Daniel J. Sullivan, manager, has opened the branch house of the New England Organ Company, of Boston, at New Bedford, Mass.
 —W. F. Bissell, the energetic Glen Falls (N. Y.) piano and organ dealer, has leased a large store in the Opera House block and will soon occupy it.
 —Mr. Ernst Knabe and his son have been stopping for a while at Hotel Amersand, Saranac Lake, N. Y., where many guests stop during the fall.
 —D. T. Bradford, of Atchison, Kan., has opened a branch store at Kansas City. Mr. Bradford is an old dealer who is a frequent visitor to Eastern factories.
 —"Economy is wealth," quotes Mr. Anderson, of Calenberg & Vaupel, which, we may add, is the probable reason for his advertising in the "American Art (?) Journal."
 —A new firm open warehouses in Reading, Pa., this week. They are C. F. Harbster & Co. and they will represent the Weber and Estey instruments as well as the Sterling.
 —S. B. Van Posen, who is doing a good trade in pianos and organs in Barnesville, Ohio, was originally a Zanesville, Ohio, boy. He is making things lively in his neighborhood.
 —Professor Dawson, lately of Dawson & Karn, Fort Wayne, well-known dealers, has formed a copartnership with J. C. Wagner, also well known in the Fort Wayne music trade.
 —Eugene L. Knox, of Ware, Mass., has "skipped" after getting pianos, organs and sewing machines, which cannot be found, except a few sewing machines carelessly left exposed by him.
 —The branch of the New England Organ Company at Portland, Me., has been removed to larger quarters in the Union Mutual Insurance Building. The branch is doing a fine business.
 —As announced in these columns some time ago Mr. Samuel Hamilton, of Pittsburgh, is about to add a department of sheet music and musical merchandise. A Mr. Stewart, of Chicago, will have charge of it.
 —The Century Piano and Organ Company, of Minneapolis, will soon begin to erect a large building, five stories high, corner of Johnson, Fourth-st. and First ave., Minneapolis, and the "Tribune" of that city will occupy quarters in the building.
 —Mr. Reinhold Kochman will sever his connection with Behning & Son on January 1, 1890. Mr. Kochman informs us that he has not yet

completed arrangements for his business after that date, but he is considering several propositions and schemes.

—The firm of Michaelis & Zinke, 23 East Fourteenth-st., has been dissolved, Mr. George H. Zinke retiring.

—The organs manufactured by the Weaver Organ and Piano Company, of this city, are winning quite a foreign reputation, as is evidenced by the fact that the company have received orders for their superior instruments from Scotland and France.—York "Age."

—The Edna Organ Works, of Massillon, Ohio, are now virtually owned by Peter Kountz & Brother, merchants of that city, Mr. J. T. Brown, who continues to be interested, acting as manager. The organ people are asking the town for a bonus equal to \$2,000 to continue the enlargement of the works.

—The firm of Newby & Evans are to-day among the busiest of piano manufacturers in this city, and, in fact, have never yet experienced such a universal demand for their pianos as this year. The Newby & Evans pianos are particularly sought for on account of their workmanship and durability.

—Charles Wiethan, of the firm of Wiethan Brothers, piano and organ dealers, Poughkeepsie, is dead. He was associated for 11 years with his brother Lewis in the business, and before that time resided in this city, having been a member of the Twelfth Regiment, N. G. S. N. Y., for 11 years.

—Attention is called to the advertisement and cut of the Florence Cabinet Company, to be found in another column, and we suggest to those who wish to keep their music clean and accessible at a small cost and in an attractive receptacle to write to the Florence Cabinet Company for their new catalogue lately issued.

—An incipient strike which originated in the fly finishing room of Weser Brothers' factory, and which was confined to that department, has been settled. Its total result was simply to put Weser Brothers still further behind in filling orders, a condition which they have been enjoying for some time past.

—We acknowledge the receipt of the latest catalogue of Messrs. Ernest Gabler & Brother containing cuts of their latest styles, a brief history of the firm and a large number of testimonials from leading dealers throughout the country certifying to the excellence of the instruments, their great durability and selling qualities.

—ATHENS, Ga., October 20, 1889.—The will of Ferdinand Phinizz, who was the richest man in Georgia when he died a few days ago, was admitted to probate to-day. Mr. Phinizz made several bequests to churches here and in other parts of the State, making in all cases a stipulation that no organ should ever be used in any church receiving money from him.

—Among patents recently granted that are of interest to the music trade are the following:

To R. W. Pain, for an automatic musical instrument..... No. 412,627
 " C. Blomquist, for coupling keyboard for organ..... 412,454
 " C. L. Landas, for a violin bow..... 413,069

—The New York "Daily News" reported that the union hands, or shop union, at the auction factory of Messrs. Strauch Brothers would hold a meeting in reference to some discontent. Inquiry at the Strauch factory disclosed the fact that there was nothing in this report and that the relations between the firm and workmen were never before on a more amicable basis.

—About 80 employees of the Fort Wayne Organ Company met in the Knights of Labor Hall, Wednesday afternoon, and organized a relief society for the benefit of all workmen connected with that institution. Initiation fees and monthly dues will be held for the members who may become sick or in case of death go to their heirs. The following officers

were elected: Adam Imbody president; Edward French, vice-president; Edward Haines, secretary, and John Leonard, treasurer.

—The Schubert Piano Company is at present one of the busiest manufacturing establishments in this city. Mr. Peter Duffy, the president, is constantly at hand in person to supervise every detail of the work, which keeps him busy from one end of the week to the other.

—Rud. Ibach Sohn's factory at Barmen, Germany, burned down and was entirely destroyed by fire a week ago last Friday. The loss is estimated at 500,000 marks, fully covered by insurance, and the enterprising firm is going to start rebuilding immediately. Meanwhile their new factory at Schwelm (five minutes' railroad ride from Barmen), which is in excellent working order, will enable the firm to continue filling their extensive business orders without interruption.

—Alfred C. Hatch, a salesman employed by the Estey Organ Company, of 150 Tremont-st., Boston, was arrested by Inspectors Gerraughty and Burke on Wednesday, charged with the embezzlement of property valued at \$100 from Mr. George S. Cheney, manager. Hatch left the Estey establishment some time ago, and we recently met him at E. B. Wood's new store on Tremont-st. Rumors of Hatch's transactions were spreading lively through Boston trade last week.

—John Francis Gilder, of Boston, has been engaged by Taylor's music house to exhibit the Haines Brothers pianos at the kermess in City Hall Tuesday, Wednesday and Thursday. He will give concerts at the hall afternoons and evenings, and will also play two pieces each evening with the Philharmonic Orchestra of nine pieces. The selections are "Rondo Joyeux" and "Lightning Flash Polka," both by Mr. Gilder. Mr. Gilder is one of the best representatives of that class of pianists with whom the meaning is the end and the technic the means of music. He is an artist of rare finish and grace, and always pleases musicians as well as audiences. He has not played in this city for a good many years, and his appearance at the kermess will be a considerable attraction.—Springfield "Republican."

—The following is sent to us for notice accompanied by a specification of the organ: Messrs. Granville Wood & Son, with this instrument, end their long and honorable career as pipe organ builders under their own name, the business having been sold to the Farrand & Votey Organ Company, of Detroit, with whom the Messrs. Wood will be connected and where they will have the advantage of ample facilities and capital to push the business as they have never been able to do before, and in a new factory, which, when completed, will be the finest factory in the country devoted to pipe organ work. It is the intention of Messrs. Farrand & Votey to surround themselves with the finest mechanics in the pipe organ field, men who are artists in their special line of work. They propose to build nothing but first-class work, which shall not only be an honor to the builders but a credit to our city and State. The original announcement of this change will be found on page 28 of our issue of October 2.

—The largest shipment of organs ever before made to the Northwest is that just received by the Chicago Music House, 251 First-st. These organs are all of the celebrated Kimball make. It is the claim of the manufacturers of this high grade instrument that no better organ is made in the world, and the ready sale it has met with in all parts of the United States has established it as one of the leading organs in the market. The many strangers now in the city in attendance at the Industrial Exposition should remember that the Chicago Music House is among the largest dealers in pianos and organs on the coast, and they enjoy every facility for buying at the very lowest prices in the big Eastern markets. They employ no agents in the field whatever, and in all cases they give the purchaser the benefit of wholesale prices on even single organ purchases. The party who buys an organ of this reliable house gets the instrument for just what other houses sell it for to its agents in the field.—Portland "Oregonian."

THE "OPERA" PIANO.



THE "OPERA" PIANO is one of the most salable in the market. The styles of cases are new and unique and attract more than ordinary attention.



- - - PATENT TONE "MUFFLER" and
 Our BRIC-À-BRAC CABINET UPRIGHT - -
 OUR LATEST ADDITIONS.

Prices, Catalogue and Terms upon Application.

PEEK & SON, Manufacturers, NEW YORK.

Professional Cards.**METROPOLITAN
CONSERVATORY OF MUSIC.**

21 East 14th Street, New York.

The Most Select Musical School in the United States.

EXCEPTIONAL ADVANTAGES: Voice, Piano-forte, Organ, Violin, Harmony and the Languages. Successful Musicians and eminent Teachers comprise the Faculty—all actually employed at the Conservatory. Prominent among them are:

DUDLEY BUCK, Director of Piano-forte Department,
HARRY ROWE SHELLEY, SILAS G. PRATT,
PAOLO GIOEZA, CLIFFORD A. SCHMIDT, CHAS. ROBERTS, JR., L. A. RUSSELL, ETELEKA UTASSI,
Applicants without musical talent not accepted.
Send for Circular.
H. W. GREENE, General Manager.
C. B. HAWLEY, Musical Director.

CHICAGO COLLEGE.

VOCAL AND INSTRUMENTAL ART,
Weber Music Hall, Chicago, Ill. Catalogues mailed free on application.
ALBERT E. RUFF, Director.

MRS. CARL ALVES,

Alto, open for Concert Engagements.
Address 1146 Park Avenue.

MR. CARL HILD,

Solo Violinist, and Mrs. CARL HILD, Accompanist, are open for engagements. Address care of THE MUSICAL COURIER, 25 E. 14th Street.

MRS. HELEN AMES.

Soprano Oratorio and Concert. For terms and dates address 161 West Forty-ninth Street, or HENRY WOLFSOHN, 331 East Fourteenth Street, New York.

MME. FRIDA DE GEBELE ASH-FORTH,
Vocal Instruction,
135 East 18th Street, New York.

AMERICAN CONSERVATORY OF MUSIC,
Weber Music Hall, Chicago, Ill. Catalogue mailed free on application.
JOHN J. HATTSTAEDT, Director.

NEALLY STEVENS,

CONCERT PIANIST.
Address, care of JOHANNES WOLFRAM, Canton, Ohio.

JAS. G. HUNEKER,

Professor of Piano at the National Conservatory. will accept private pupils in Piano playing. Modern methods taught. Address, care of this office.

MRS. W. H. SHERWOOD,

For Summer Piano Lessons.
Address at her residence,
283 Newbury Street, Boston, Mass.

ADOLF GLOSE,

Concert Pianist and Teacher of the Piano,
Address care of Wm. A. Pond & Co.,
25 Union Square, New York.

J. F. VON DER HEIDE,

Voice, Piano and Theory of Music.
Address STEINWAY HALL, New York.

MR. PIERRE DOUILLET,

Concert Pianist and Teacher.
Address 114 East 81st St., New York.

MR. AD. M. FOERSTER,

Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.

MAX TREUMANN,

Baritone, Concert, Oratorio and Opera. Vocal Culture. 105 East 82d St., New York.

MME. L. CAPPANI,

Vocal Culture, 217 Second Avenue, New York.

ACHILLE ERRANI,

VOCAL TEACHER,
219 East 19th Street, New York

MME. MURIO-CELLI,

Vocal Instruction,
No. 18 Irving Place

CARL ALVES,

Vocal Instructor,
1146 Park Ave., near 91st St., New York.

MR. WILLIAM COURTNEY,

Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,

Piano Instruction,
Steinway Hall, New York.

MICHAEL BANNER,

Violinist. Open for Engagements.
225 East 81st Street, New York.

MR. VICTOR HERBERT,

VIOLONCELLO VIRTUOSO,
Will accept engagements for Concerts and Solo work—a limited number of Pupils.
Address 212 East 14th Street.

ANNOUNCEMENT.

From February 1 the price of the 7 Octave Practice Clavier will be changed from \$54.00 to \$60.00 with a discount as formerly of 10 per cent. for cash.

THEODORE PEET,

Teacher of Piano and Harmony.
Address care of J. W. Currier, Esq.,
18 East 17th St., New York.

**NEW ENGLAND
CONSERVATORY**

Thorough instruction under ablest Masters in MUSIC, FINE ARTS, ELOCUTION, LITERATURE, LANGUAGES, PHYSICAL CULTURE AND TUNING. Tuition, \$5 to \$25 per term. Board and Room, including Steam Heat and Electric Light, \$5 to \$7.50 per week. For Illustrated Calendar, giving full information, address
E. TOURJEE, Director, Franklin Sq., BOSTON.

ESTABLISHED—1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,
CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

McCAMMON PIANOS.

Grands, Uprights and Squares.

NEW STYLES. NEW PRICES.

Address McCAMMON PIANOFORTE CO., Albany, N. Y.

New York Warerooms, 88 Fifth Avenue. Washington Warerooms, 937 Penn Avenue.

NOVELLO, EWER & CO.,

NEW YORK and LONDON,

Music Publishers and Importers.

Novello's Original Octavo Edition of Operas, Oratorios, Cantatas, Masses, Glee, Madrigals, Part Songs, Trios, Duos and Songs, Anthems, Church Services, Chant Books, Hymn Books and Psalters.

Theoretical and Practical Instruction Books.

Elegantly BOUND BOOKS suitable for MUSICAL PRESENTS and SCHOOL PRIZES. Full Scores and Orchestral Parts.

PIANOFORTE AND OTHER INSTRUMENTAL MUSIC.**ORGAN AND REED ORGAN MUSIC.****SACRED MUSIC WITH LATIN WORDS.**

Also a full line of Publications of other English, German and French Houses.

NOVELLO, EWER & CO.'S

PIANOFORTE ALBUMS.

Edited by BERTHOLD TOURS.

Containing Selections of the most popular Pianoforte pieces by the greatest ancient and modern writers. These Albums surpass all other editions in correctness and clearness of type.

PRICE, FORTY CENTS EACH NUMBER.

Nos. 1, 2 and 3—Compositions by JOHN SEBASTIAN BACH.
Nos. 4, 5 and 6—Compositions by G. F. HANDEL.
Nos. 7, 8 and 9—All the most celebrated and popular Marches.
Nos. 10, 11 and 12—Collections of the most popular Gavottes, Minuets, Sarabandes, Bourrées and Gigue.
No. 16—Favorite Scottish Airs, for Pianoforte Duet, by SCHWEIZER.
Nos. 17, 18 and 19—Selections of the most popular Compositions by FRITZ SPINDLER.
Nos. 20, 21 and 22—Compositions by HERMANN GOETZ.
Nos. 23, 24 and 25—Compositions by JOSEPH REINEBERGER.
No. 26—A Juvenile Album for Pianoforte Duet, by BERTHOLD TOURS (price, 50c.)
Nos. 27 and 28—Domestic Life. Twelve characteristic Pianoforte Duets, by J. MOSCHLES (price, each 80c.)
Nos. 29, 30 and 31—Compositions by HALFDAN KJERULF.
Nos. 32, 33 and 34—The National Dance Music of Scotland, by A. MACKENZIE.
Nos. 35, 36 and 37—Compositions by A. C. MACKENZIE.
No. 38—Fifty Hungarian National Songs, arranged by RUDOLPH ALTSCHUL.
Nos. 41, 42 and 43—Compositions by ANATOLE LIAOFF.

LIST OF CONTENTS MAILED ON APPLICATION.

ASK FOR NOVELLO'S EDITION.

NOVELLO, EWER & CO.,

21 E. 17th St. (3 doors W. of Broadway), NEW YORK.

**THE VIRGIL PRACTICE
CLAVIER.***A Silent Teaching***PRACTICE PIANO.**

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of fingers and in the study and memorizing of pieces than is possible by any other means. Saves pianos, spares the nerves of the player, stops the dreadful annoyance of "Piano Drumming" and preserves the freshness and beauty of music. The piano is a musical instrument and not a practice machine. All practice, including the learning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

Style A, 7 octaves, Price, \$60.00; Style B, 5 octaves, Price, \$44.00.
Correspondence solicited with Teachers and schools.
Descriptive Circulars sent free on application.

Address
THE VIRGIL PRACTICE CLAVIER CO.
12 East 17th Street, New York City.

THE J. M. ARMSTRONG COMPANY,
Music Typographers and Printers,
716 Sansom Street,
Philadelphia, Penna.
FRANK L. ARMSTRONG, Manager.

E. P. CARPENTER COMPANY,

Brattleboro, Vt., U. S. A.,

MANUFACTURERS OF

THE HIGHEST GRADE

—OF—

REED ORGANS.

Send for Catalogue and Cuts of Two New and Taking Styles.

The Trade cordially invited to visit our Factory.

SEVEN HOURS' RIDE FROM NEW YORK.

ZECKWER METRONOME.

This Metronome is absolutely correct, very simple in construction and cannot get out of order.

PRICE, \$3.00.

FOR SALE AT THE

PHILAD'A MUSICAL ACADEMY

1617 Spruce Street,

PHILADELPHIA, PA.



ALWAYS CLEAN.
ALWAYS IN ORDER.
ALWAYS ACCESSIBLE.
NO TEDIOUS SEARCHING.
NO TORN MUSIC.
NO LOST MUSIC.

FLORENCE CABINET CO.

628 Opera House Building,
CHICAGO.

HARMONY LESSONS

Given by Correspondence.

Also Written Lessons to Advanced Pupils in Counterpoint and Orchestration.

For terms and particulars, address

G. T. BULLING, 174 Race St., Cincinnati, Ohio.

In consequence of urgent requests

Mme. DESIRÉE ARTÔT-DE PADILLA,

Court Singer to T. T. M. the Emperor and

Empress of Germany.

Begs to announce that her address is

64 RUE JAUFRAY, PARIS, FRANCE.

And that she is prepared to receive pupils

professional and amateur

BRAUMULLER**PIANOS.**

A High Grade Piano at a Fair Price.

Equal to Any! Surpassed by None!

MANUFACTURED BY THE

BRAUMULLER CO.

(Incorporated under the Laws of New York),

FACTORY AND WAREHOUSES:

Eleventh Ave. and Thirty-Fifth St.
NEW YORK.



Mason & Hamlin.

THE business of the New York branch of the Mason & Hamlin Organ and Piano Company is reported by them as extraordinarily good. During the month of October they sold 74 pianos, including two grands, and they say that their instruments are giving universal satisfaction. Each of the past nine months has shown an increase in business over the corresponding months of 1888, and the sales for October are the largest in the history of the house. The first of their enjoyable wairoom entertainments will take place about the 15th or 20th of this month, at about the same time as the appearance of the first installment of their new Liszt Organ Library, of which we have already spoken.

Will Antisell Come?

SEVERAL California papers at Alameda and other places state that T. M. Antisell, of San Francisco, contemplates locating in New York. The Berkeley "Advocate" says: "Mr. T. M. Antisell, the well-known piano manufacturer, has returned from New York, where he has been making arrangements to establish his immense business. As that city is the great musical centre of the United States, and as his pianos have a world wide reputation and sale, he has deemed a change of base a necessity. But he does not intend that this move shall affect his business on this coast, which will be conducted by his son Thomas, who has already shown much business sagacity. He will remain in San Francisco for two or three months to perfect his plans." We are not acquainted with any of the facts reported in these accounts, neither did we know that the Antisell piano had a world wide reputation, but if Mr Antisell wants to locate here to make pianos we welcome him in advance and hope he will succeed.

Going West.

NEGOTIATIONS are pending looking to the removal to Milwaukee of a large organ and piano manufacturing concern located in the East. A proposition has been submitted by its representative to the Milwaukee Advancement Association, the acceptance of which will insure the re-

moval of the factory here. The terms are that a tract of land comprising 10 acres and suitable buildings for carrying on its business are to be provided, and the company agrees to wait five years before asking for a deed to the property. At the present time there are employed at the organ and piano factory of the company, which is one of the old and well-known concerns of the East, about 200 men, and the pay roll averages \$7,000 a month, most of the labor employed being skilled. The annual product is \$300,000. It is the intention of the company, if it comes to Milwaukee, to double its capacity, and it is with that end in view that the concern has entered into negotiations for transferring its business to this city.—Milwaukee "Sentinel."

Edward T. Hayes.

EDWARD T. HAYES died at his residence in Norwich, N. Y., Tuesday week ago. He was born in 1812 near Mt. Upton, where his boyhood days were spent. He acquired a knowledge of the construction of musical instruments with Utter & Smith, of Guilford, and afterward with Perse & Utter, of Cooperstown. Having learned his trade he located in Norwich, and in December, 1838, began the manufacture of pianos, with his brother James for a partner. In 1842 George H. Lattin was admitted to the partnership, and remained such until his death at Summerville, Tenn., in 1863. In June, 1864, George Rider was admitted to the partnership and the firm was known as Hayes, Lattin & Co. Upon the death of Lattin it became Hayes & Rider. Subsequently other changes were made until about 1883, when the firm substantially retired from manufacturing. The first year Mr. Hayes made four pianos; during the war the firm manufactured six pianos a week and employed forty skilled workmen. In 1858 Mr. Hayes became associated with Mr. Rider in the Norwich Gas Works, which interest he retained until his death. He was one of the original directors of the N. Y., O. & W. He was twice married, but survived both wives. He leaves him surviving a son, Edward Hayes, and a daughter, Mrs. Charles T. Marston, of Hartford, Conn.

—Mr. Leopold Neufeld, of Berlin, the court piano manufacturer to the late Emperor Frederick and also to the present emperor, William II., has received an order from the Court of Greece for a grand piano similar to the one he built for the late Emperor Frederick, and upon which the present Crown Princess Sophia of Greece, who is quite an accomplished musician, has always played. The grand piano is in figured fancy natural wood of great beauty and trimmed with rosewood. Its tonal qualities are said to be of the finest.

—The Supreme Court of Michigan held, in the recent case of Mooney v. Davis, that where a merchant makes verbal statements as to his financial condition to an employe of a mercantile agency, by whom such statements are reduced to writing as a part of the same transaction, but not signed, and the merchant subsequently approves his former statements and states that there has been no material change in his finances, the written statements are admissible in evidence against him.—"Bradstreet's."

—The Albany "Express" publishes the following item about the Conover piano:

"There was received and set up at 74 Hudson-ave. yesterday a very remarkable piano, both for its exceeding beauty and practical utility; and those who have thus far been favored with an examination and trial of its merits cheerfully concede that Albany has never before seen its equal. The Messrs. Conover Brothers are producing some of the most elegant pianos in fancy woods, and the upright in question represents the very choicest veneers in old English oak, the case being uniquely designed in chaste panel work, beautifully engraved and illuminated in gold, and with the patented improvements so modestly but practically applied, mark this piano as one of rare beauty and artistic merit. This piano will be on exhibition only a brief period and Mr. E. C. Tracy extends a very cordial invitation to the public to examine it without delay. The manufacturers write that it is the finest piano ever shipped from their factory."

FOR SALE—A well established music business in one of the richest counties in Ohio. Small capital required. Must go West for health. Address "Ohio," care THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A first-class organ tuner to assist on a large output of fine organs. Regular work; good location. Address "Organ Tuner," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—Someone in New York city, who is financially good or whose reputation for honesty is unquestioned, to handle my pianos. "Manufacturer," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE—A retail piano, organ and music business, located in Central New York, of many years' standing and of excellent reputation in the territory it has been supplying goods with. The owner desires to sell out, as he wishes to retire from business. An excellent chance for an enterprising piano and organ or music man. Address, "Central," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

= WE HAVE STARTED =

The Manufacture of PIANOS at

WATERLOO, N. Y.

First Specimens ready in about a month.

WATERLOO ORGAN CO.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

MASON & HAMLIN
ORGANS AND PIANOS.

MASON & HAMLIN PIANOS.
Improved method of stringing, invented and patented by Mason & Hamlin in 1852.

MASON & HAMLIN ORGANS.
The Cabinet Organ was introduced by M. & H. in 1861. Other makers followed, but the M. & H. instruments have always maintained their supremacy as the best in the world.

MASON & HAMLIN PIANOS.
The M. & H. Stringer has been pronounced by competent experts "The greatest improvement in pianos in half a century."

MASON & HAMLIN ORGANS.
Highest awards at all the great world's exhibitions since and including that of Paris, 1867.

MASON & HAMLIN PIANOS.
The strings being secured to the iron frame by metal fastenings will not require tuning one quarter as often as pianos on the wrest pin system.

MASON & HAMLIN ORGANS.
X. Scharwenka says of the "Liszt" model, "Capable of the finest tone coloring, and no other instrument so entraptures the player."

MASON & HAMLIN PIANOS.
New drawing room grand pianos, new models upright grands, New piano catalogues.

MASON & HAMLIN ORGANS.
Supplied to Her Majesty Queen Victoria, the Empress Eugénie, Sir Arthur Sullivan, Sir John Stainer, Ch. Gounod.

MASON & HAMLIN PIANOS.
Best quality of tone, which is very musical and refined, free from the tubbiness which is common.

MASON & HAMLIN ORGANS.
Supplied to the Sultan of Turkey, the Abbé Liszt, Dr. F. J. Campbell, of the Royal Normal College, Madame Antoinette Sterling.

MASON & HAMLIN PIANOS.
The Piano as constructed on the M. & H. system is more durable, and very little affected by climatic influences, varying degrees of heat, dampness, &c.

MASON & HAMLIN ORGANS.
Popular Models. The Three Manual and 32 feet Pedal Organ. The Two Manual and 16 feet Pedal Organ. The Liszt Organ.

MASON & HAMLIN PIANOS.
Circulars with testimonials from more than three hundred artists, dealers and tuners furnished on application.

MASON & HAMLIN ORGANS.
Send for New Illustrated Catalogue.

MASON & HAMLIN ORGAN AND PIANO CO.,
BOSTON. NEW YORK. CHICAGO.



The Prescott.

THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

UPRIGHT PIANOS

Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish and the most satisfactory to the trade of any now in the market.

FOR ILLUSTRATED CIRCULARS AND PRICES address

THE PRESCOTT PIANO AND ORGAN CO., ESTABLISHED
CONCORD, N. H. — 1836 —

KELLMER
PIANO ORGAN WORKS,
HAZLETON, PA.



For Price and Territory address the Manufacturers.

HASTINGS & WINSLOW,

MANUFACTURERS OF

PIANO VARNISHES,

Montclair, New Jersey

ROST'S (EDITION 1890)

Directory of the Music Trade

— AND —

MUSICAL PROFESSION IN THE UNITED STATES

Will be ready early in the new year.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

**Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.**

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

BRANCH

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

DAVENPORT & TREACY,
Piano Plates
—AND—
PIANO HARDWARE,
444 and 446 West 16th Street,
NEW YORK.

OSINBERG & CO.
PIANOS
462 EAST 136TH ST.
NEW YORK.



SYLVESTER TOWER.
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS.
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.
131 to 147 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.
Cambridgeport, Mass.
BUT ONE GRADE AND THAT THE HIGHEST.

GOOD AGENTS WANTED.

REID & SMITH
PIANOS

F. G. SMITH, Jr.
WAREHOUSES
125 to 135 Raymond St.,
BROOKLYN, N. Y.

MANUFACTORY,
BROOKLYN, N. Y.
1171 Broadway,
125 to 135 Raymond St.,
Addresses all New York
Brooklyn.

CHICAGO, ILL.
310 State Street.
Address all New York
Brooklyn.

BRADBURY MUSIC HALL,
200 & 202 Fulton St.,
BROOKLYN, N. Y.

THE WORLD'S
CELEBRATED
WEAVER ORGANS

SEND FOR CATALOGUES
WEAVER ORGAN & PIANO CO.
NEW YORK, U.S.A.

FRANCIS BACON
late **RAVEN & BACON**
PIANOS
ESTABLISHED 1789
GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

THE COLBY PIANO CO.,
— MANUFACTURERS OF —
Grand and Upright Pianos,
ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

NEWMAN BROS.' ORGANS,
38 & 40 South Canal St., Chicago, Ill.



THE PATENT PIPE SWELL
Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 24 Union Square, New York.

WILCOX AND WHITE
ORGAN COMPANY
MERIDEN, CT.,
U. S. A.

THE STRONGEST
COMBINATION OF
CAPITAL, MECHANICAL
SKILL
AND EXPERIENCE OF
ANY ORGAN COMPANY
IN THE WORLD.
ORGANS
UNEQUALLED FOR
RAPIDITY OF ACTION
VOLUME AND SWEETNESS
OF TONE
SEND FOR A
CATALOGUE

C. A. SMITH & CO.
WHOLESALE MANUFACTURERS

Upright Pianos.

OFFICE AND FACTORY:
149 and 151 Superior Street,
CHICAGO.

L. C. HARRISON,
Formerly **HENRY ERBEN & CO.,**
ESTABLISHED 1824,
Manufacturer of
CHURCH and CHAPEL
PIPE ORGANS,
260 and 262 West 28th St., New York,
NEAR EIGHTH AVENUE.

KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York

FACTORY: 129 AND 131 E. 130th ST.

JAMES BELLAK.
1129 Chestnut Street,
PHILADELPHIA, PA.

A Music Dealer's Resources.

Music Store, Music Teacher, Furniture Manufacturer and Bookkeeper—A Great Story.

ALLENTOWN, Pa., October 31, 1889.

MUCH surprise was occasioned here this morning by the announcement of the reappearance of Prof. W. K. T. Grossman, who some years ago robbed his employers and was supposed to have gone to Canada.

Grossman up to January 1, 1887, was employed as bookkeeper for the wholesale grocery firm of Johnston & Swartz in this city. He also operated a large furniture factory, was a partner in a music store and was at one time a director of music. He lived in great luxury, was the owner of several fast horses, and spent money lavishly to entertain his friends. The suspicions of the grocery firm were aroused late in 1886 by their bookkeeper's manner of living, and they made an investigation of the books. The examination showed that Grossman had been systematically robbing his employers for six years.

Early in 1884 Grossman's furniture factory was destroyed by fire, but it was promptly rebuilt and the latest improved machinery was introduced. This required a large outlay of cash, much of which, it is believed, came from Grossman's employers.

An expert was intrusted with the responsibility of straightening out the defaulting bookkeeper's accounts, and he found a deficiency of about \$25,000.

A NICE SYSTEM OF FRAUD.

Grossman's system was operated somewhat on this plan: A check, say, for \$200 was drawn to pay for a bill of goods. Grossman was intrusted with the work of filling out the check, which was then handed over to a member of the firm to receive the proper signature. In transferring the item to the cash book the amount was increased in some cases \$50, in others \$100, and in some instances \$300.

The bookkeeper pocketed the difference. By practicing this game as frequently as three times a day Grossman managed to appropriate a good deal of money.

It was also believed that the merchandise account had been tampered with, and that some cash was taken out of the till.

As soon as the extent of the shortage became known the firm started a criminal suit against Grossman, and when the ex-bookkeeper was accused of the crime he acknowledged his guilt, but made a claim that the defalcation would not reach \$4,000. He promised to make this good by paying \$1,000 down and the rest in installments. This was not satisfactory, and a few days later the ex-bookkeeper's factory and personal effects were seized by the sheriff on executions issued by Johnston & Swartz and other creditors.

The result of the sale was that the grocery firm became possessors of the factory, while the other creditors received the proceeds of the sale of the fast horses and furniture.

Johnston & Swartz abandoned the criminal prosecution by reason of their acquisition of the factory, but George J. Werts, of New York, a lumber dealer, in order to enforce the payment of a claim of \$600, had Grossman rearrested on a criminal charge for embezzling Johnston & Swartz's money. Grossman gave bail, but when the case was called for trial, the pro-

fessor failed to materialize, and it was currently reported that he had gone to Canada.

NO CANADA FOR HIM.

When Grossman absented himself he did not go very far. He lingered near the city, and at night went to his home in a fashionable part of the city.

Here he spent over two years in his splendid library, which is not only one of the largest, but one of the best in town.

His whereabouts was known only to his attorneys and about 15 of his nearest friends. The latter had frequent visits to the house, which Mrs. Grossman continued to occupy. The object of their visits was ostensibly to bring the supposed grief-stricken woman messages from her husband, who was alleged to be earning a scant livelihood by teaching music in Canada.

The real object of these frequent calls was, it appears now, to comfort the professor, who, his friends say, enjoyed himself immensely and read with much interest the published reports of his flight to Canada and his career in the land of the hoodlums.

The defaulting bookkeeper made his first appearance in public since his escapade last night and now defies civil or criminal prosecution. The offense with which he is charged is in the category of misdemeanors and the Pennsylvania law is such that criminal limitation takes place in two years, provided the offender is able to prove that he has been in the State for that time. Since Grossman is amply able to do this he will be exempt from further prosecution and it is not probable that he will in any way be molested hereafter.

Johnston & Swartz still operate his furniture factory, which is within a stone throw of Grossman's home, and from the window of his room he could plainly see his former employers endeavoring to redeem the \$25,000 out of which he had defrauded them.

During Grossman's enforced retirement his only child, an infant son of whom he was very fond, died, but for fear of detection the funeral services were held at the house of a relative.

The professor while in concealment did not suffer for want of exercise. Occasionally he was taken out at night by his friends and walked around the city and once in a while he took a trip to New York.—New York "Herald."

Development of the Reed.

THOUGH the gulf separating the tone quality of the reed and of the pipe, in the organ, is a wide one, yet it has been so greatly narrowed during the past generation as to make it impossible to say that the time may not come when the reed tone will be to the ear what the round, full and satisfying notes of the pipe organ have been for centuries. This advance of the reed organ toward the position held by the king of instruments has been in progress since the days when the "melodeon"—virtually nothing but a large accordion on legs—fretted the air with its gasps and squeaking. There was little or no music in the thin and raspy quality of the earlier reeds, that, "shaken by the wind," gave forth sounds meet for milk-souring. Small wonder it was that the first melodeons found little favor in the eyes or ears of the public, and that they were regarded as the poorest kind of makeshift for a piano. But the melodeon served its purpose. It developed a yearning for something better, and that something was gradually evolved as the years passed. Ingenious men found that a thin tongue of brass could be endowed with a power undreamed of before; that, twisted one way it gave forth one sound, and twisted another way it spoke in quite a different fashion. Further, that if it was thin at one point and thick at the other, or vice versa, it revealed other qualities of voice. Finally the "voicing" of organ reeds became an art, and the professional "voicer" to-day is one of the best paid artisans in the organ factory.

The adaptability of certain metals and alloys for the making of reeds has also been the subject of careful investigation and study, inasmuch that the reed has grown vastly in size without losing in elasticity or durability. The mechanical details of the organ, aside from its reeds themselves, have been developed and perfected with a view of enhancing the tone qualities of the bits of metal. The highest ambition of the reed organ builder has been to divest the reed of its readiness and bestow upon it a pipe-like quality. Success to a remarkable degree has crowned the efforts of the reed organ builders. In fact, they have brought out reeds whose rich sweetness of tone are not surpassed by any set of pipes in the real organ. They have made metal reeds that closely imitate the sounds proceeding from a 16 foot pipe. Finally, they have endowed slips of metal with such a variety of tone qualities as to be amazing to one that can recall the four and one-half octave melodeon of twenty-five years ago, with its two sets of reeds and its asthmatic wheeze.

In its present highly developed state the reed organ occupies an important position that is all its own. Being cheaper than the piano, it finds its way to the homes of a very large class of music lovers, and, in humble places, serves to bring to light musical talent that would otherwise lay dormant. The most ordinary organ paves the way for the piano, first by stimulating a love for music and later by engendering a desire for the wider range of musical enjoyment which a piano confers. Lastly, the reed organ sows the seed for a crop of organists capable of handling the stops and manuals of a pipe organ. That rare trait, an "organ touch," is seldom possessed by the pianist and it is retained best by the musician that can use the reed organ in his practicing—when the organ at which he presides is not available. While far behind the king of instruments in many respects, the reed organ is a recognized prince, with a realm and a following of his own.

The above excellent article is from our esteemed contemporary, the Pittsburgh "Bulletin," a paper that is in the front rank of enterprising journals in this land.

A Test of Merit.

THERE is nothing more difficult than to write an advertisement which will place an article of undoubted merit favorably before the public. If extravagant praise be indulged in it arouses mistrust; if, on the other hand, its claims are set forth in modest terms no attention is paid to it. The only plan is to state the truth and nothing but the truth plainly and without hesitancy. There is no piano equal to the Steinway in the world; we had occasion the past summer to test all the renowned European pianos, and there is not a shadow of a doubt that the Steinway excels them all. Its superiority over all American pianos has long been conceded by all connoisseurs. Its tone is of marvelous beauty, noble, sonorous, sustained, rich and full. Its durability unquestioned, its construction faultless. So enormous has been the demand for Steinway pianos that, although an immense stock had been finished during the summer months, it is already entirely exhausted, the daily product of 10 pianos being entirely inadequate to keep up with the orders which pour in from every portion of the world. We have, however, placed an early order and succeeded in getting a splendid stock for our fall trade, which we will take great pleasure in showing to all who are interested in the immense modern improvements of the king of all instruments.

OTTO SUTRO & CO.,

No. 19 East Baltimore-st.

Mason & Hamlin Notice.

THE MASON & HAMLIN ORGAN AND PIANO CO.,
155 TREMONT ST.,
BOSTON, November 1, 1889.

THE Mason & Hamlin Organ and Piano Company are now occupying, in addition to their former salesrooms, the store and basement No. 155 Tremont-st.

The Mason & Hamlin Company have occupied the second floor of this building since it was erected in 1866, and have now taken the store and basement in addition to accommodate their increasing retail trade in pianos and organs. Messrs. M. & H. cordially invite their friends and all interested to visit them in their new quarters.

Respectfully,

THE MASON & HAMLIN ORGAN AND PIANO CO.

—M. P. Conway, the Holyoke, Mass., music dealer, bought of O. B. Allyn Saturday his lot and buildings on High-st., in that town, for \$16,000. Mr. Conway will build a handsome business block on the lot in the spring

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

MANUFACTURER OF

Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for
TONE AND TOUCH.

Artistic Cases in any Style to order, with
strict correctness guaranteed.

Pianos Varnished for the United States.



INTERIOR OF PARLOR GRAND.



GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.

—COLOGNE, Unter Goldschmied 38.—

WESSELL, NICKEL & GROSS

—MANUFACTURERS OF—
GRAND, SQUARE and UPRIGHT **PIANO ACTIONS.**

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
NEW YORK.

G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

SOUNDING BOARDS, WREST PLANKS, Etc.

L. F. HEPBURN & CO. 444 BROOME STREET, NEW YORK.

Factories and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS OF THE U. S. AND CANADAS FOR

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition, 1889.

HALLET & DAVIS CO.'S PIANOS.

WAREHOUSES: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

HERMAN SONNTAG,

Musical Instruments,

SWISS CHAMOIS STRINGS A SPECIALTY

No. 12 Park Place, New York.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREHOUSES:

148 Fifth Ave., near 20th St.,

NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.

NEWBY & EVANS'

Upright Pianos

ARE DURABLE AND WELL FINISHED INSTRUMENTS.

PRICES MODERATE

FACTORY:

E. 136th St. and Southern Boulevard

NEW YORK.

STORY & CLARK ORGANS,

CHICAGO.

NEW STYLES JUST OUT!

Send for 1889 Catalogue.

C. A. GEROLD,

—MANUFACTURER OF—

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

EMERSON

FINEST TONE,
BEST WORK AND
MATERIAL.

(Established in 1849.)

50,000 MADE

AND IN USE.

Every Instrument Fully
Warranted.



Prices Moderate and
Terms Reasonable.

ILLUSTRATED CATALOGUES
FREE.

EMERSON PIANO CO.,

Warerooms: 174 Tremont Street, Boston, Mass.
92 Fifth Avenue, New York.

—JUST PUBLISHED.—

LEBERT & STARK'S PIANO SCHOOL.

The Latest and Best. Engraved Plate Edition. Sharp, Clear Print. Best Paper.

PRICE, \$2.00, EACH BOOK. BOOKS 1 and 2 NOW READY.

In calling your attention to this work, we desire to say that our aim has been to publish a correct as well as a fine edition. In this we have spared neither pains nor expense. Our translation is from the eleventh German edition; proofs have been read by the most careful and accurate musicians and printed from entirely new engraved plates on heavy supercalendered paper. We invite inspection of this work, feeling confident that it will fully meet your wants. In ordering, be sure to ask for the BRAINARD'S Edition, as there are many inferior editions in the market. Either book mailed, post paid, on receipt of \$2.00. Special low prices to the Trade.

THE S. BRAINARD SON'S CO., CHICAGO, ILL.

GRAND, SQUARE and UPRIGHT,

endorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sars, Abt, Pannus, Titiens, Heilbron and Germany's Greatest Masters.

CLARENCE BROOKS & Co.,

MANUFACTURERS OF

Fine Piano Varnishes,

COR. WEST and WEST 12th STREETS,

NEW YORK.

ESTABLISHED 1855.

R. W. TANNER & SON,

—MANUFACTURERS OF—

PIANO HARDWARE.

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.

NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

ESTABLISHED 1857.

JULIUS BAUER & CO.,

—MANUFACTURERS OF—

Grand, Upright
and Square

PIANOS.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY: 91 and 93 E. Indiana Street; WAREHOUSES: 150 and 158 Wabash Avenue,
CHICAGO.

LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

PIANOS.

WAREHOUSES: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

PIANO

Is the Triumph of the Age!

A MODEL OF PERFECTION!

A SPLENDID FIRST-CLASS INSTRUMENT!

SEND FOR CATALOGUE.

SMITH
American Organ and Piano
CO.,

531 Tremont Street, Boston, Mass.

BRANCH HOUSES: { Kansas City, Mo.
London, Eng.

C. N. STIMPSON,

MANUFACTURER OF

Carved Piano Legs,

LYRES and TRUNKS for Upright Pianos,

A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN. { OFFICE AND FACTORY: IVORYTON, CONN.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

FARRAND & VOTEY

ORGAN CO.,

DETROIT, MICH.

W. H. BUSH & CO.,



WAREHOUSES: 243-245 East Chicago Avenue;
FACTORY: 51-53-55 Pearson Street,
AGENTS WANTED. CHICAGO ILL

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated

HIGHEST AWARD AT NEW ORLEANS, 1885, AND MELBOURNE, 1889.



BEHR

Grand and Upright

PIANOS.

BEHR BROS. & CO.

— WAREHOUSES: —

15 East 14th Street, New York.
1229 Chestnut Street, Philadelphia.

FACTORY AND OFFICE: 292-298 11th Avenue, New York.

BAUS & COMPANY,

— MANUFACTURERS OF THE —

"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.



THE A. B. CHASE CO.

NORWALK, OHIO,

MANUFACTURERS OF BOTH

Pianos & Organs,

JUSTLY CELEBRATED FOR

SUPERIOR TONE QUALITY, RESPONSIVE
ACTION, PERFECT WORKMANSHIP,
FINE FINISH AND GREAT
DURABILITY.

For Prices and Territory address the Manufacturers.

UNITED STATES ORGAN.

MANUFACTURED BY

F. L. RAYMOND,

Successor to WHITNEY, RAYMOND & CO.
CLEVELAND, OHIO.

C. REINWARTH,

PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 22d and 23d Sts.,

NEW YORK.

JACOB DOLL,

— MANUFACTURER OF —

Piano Cases, Strings and Desks,

SAWED AND ENGRAVED PANELS,

402, 404, 406 & 408 East 30th St., New York.

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

PACKARD ORGAN.

FORT WAYNE ORGAN CO.,

FORT WAYNE, IND.

IT HAS NO SUPERIOR!

ERNEST GABLER & BROTHER

GRAND, SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1864.

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 23d St., New York.

ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and November, 1875, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which have caused them to be pronounced by competent judges

THE BEST PIANOS MANUFACTURED.

WHAT SOME OF THE LEADING ARTISTS SAY:

WAGNER—"Everywhere acknowledged to be excellent."

LISZT—"They give the liveliest satisfaction."

ESSIPOFF—"The very best Piano made."

WILHELMJ—"Rank far above all possible competition."

LUCCA—"Are unparalleled for the majestic singing quality of tone which they possess."

STECK PIANOS.

Great Power, Evenness of Scale, Rich Singing Quality,
Well Balanced Tone and Absolute Durability.

GEORGE STECK & CO.,

MANUFACTURERS,

OFFICE AND WAREROOMS.

Steck Hall, 11 East 14th Street,
NEW YORK.

JARDINE & SON

ORGAN BUILDERS,

318 & 320 East 39th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS:

Fifth Avenue Cathedral, N.Y.,

4 manuals; St. George's Ch.,

N.Y., 4; St. Paul's M. E. Ch.,

N.Y., 4; Fifth Avenue Pres.

Ch., N.Y., 3; Brooklyn Tab.

ernacle, 4; First Presbyterian,

Philadelphia, 3; Trinity Ch.,

San Francisco, 3; Christ Ch.,

New Orleans, 3; and Pitts-

burgh R.C. Cathedral, 4.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class

UPRIGHT and SQUARE
Piano Cases

ERVING, MASS.



STULTZ & BAUER,

—MANUFACTURERS OF—

Upright and Square

PIANOS.

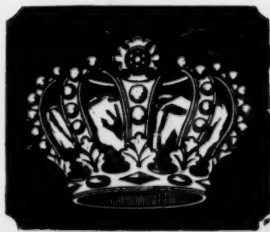
Factory and Warerooms, 338 and 340 East 31st Street, New York.

BROWN & SIMPSON,

Manufacturers of First-Class

UPRIGHT PIANOS,

WORCESTER, MASS.



"CROWN" ORGANS,

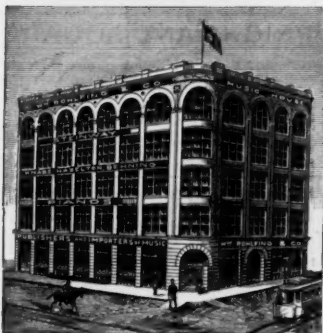
For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.



WM. ROHLFING & SONS,

—DIRECT IMPORTERS OF—

Foreign Music,

—INCLUDING—

Edition "Peters," "Andre" and all Standard Editions. Publishers of Edition "Rohlfing."

The Trade throughout the United States and Canada supplied at Lowest Trade Prices.

Write for Terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



CONOVER BROS. CO.

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail, PATENT TELESCOPIC LAMP BRACKET, and Patent Hollow Steel Tuning Pin.

Our Pianos are indorsed by such eminent judges as Mme. Rivé-King, Robert Goldbeck, Chas. Kunkel, Anton Strelezki, E. M. Bowman, S. N. Penfield, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

400 and 402 W. 14th St., and 37 to 45 9th Ave.,

NEW YORK.

SYMPHONION



PLAYS A THOUSAND TUNES.

Great Novelty.

Holiday Present.

AGENTS WANTED EVERYWHERE.

Send for Catalogue and Prices.

SWISS MUSICAL BOXES.

Piano Stools, Scarfs,
Music Racks, &c.
Art Embroideries, Art Decorations.

T. F. KRAEMER & CO.,

105 E. 14th St., near Steinway Hall, New York.

SOLE AGENTS FOR THE SYMPHONION FOR THE UNITED STATES.

OPERA PIANO.

The Best Piano in the Market.

PEEK & SON, Manufacturers,

Special Terms and Prices to Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE NEW YORK CITY.

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

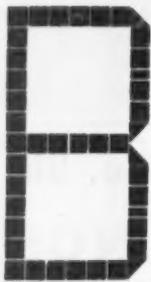
EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

ESTEY ORGANS



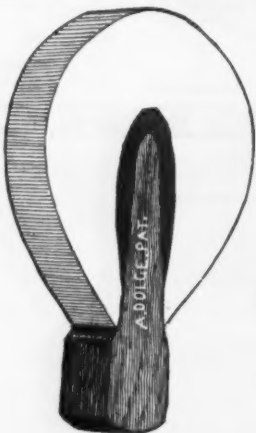
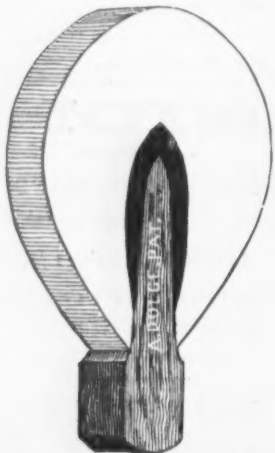
RIGGS PIANOS are ordered in quantities by the dealers.



C. C. BRIGGS & CO., 5 & 7 Appleton Street, Boston, Mass.

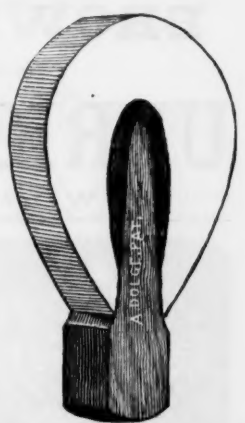
NEW YORK AGENCY: C. H. DITSON & CO., 867 BROADWAY.

FELT AND SOUNDING FACTORIES AND HAMMER SHOPS AT DOLCEVILLE, N. Y.



ALFRED DOLGE,
Piano and Organ
MATERIALS.
TOOLS.

Patent Hammer Covering Machine.

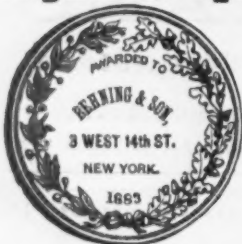


SEND FOR ILLUSTRATED CATALOGUE.

122 East 13th Street, NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory, 128th Street near Third Avenue, New York.

BEHNING & SON.

BENT PIANOS,

UPRIGHT AND SQUARE.

R. M. BENT & CO., Manufacturers, being permanently located in their new Factory, are prepared to place additional agencies. Prices low. Write for Illustrated Catalogue.

MANUFACTORY AND WAREHOUSES:

BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500 to 506 West 52d Street, New York.

JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

